

The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

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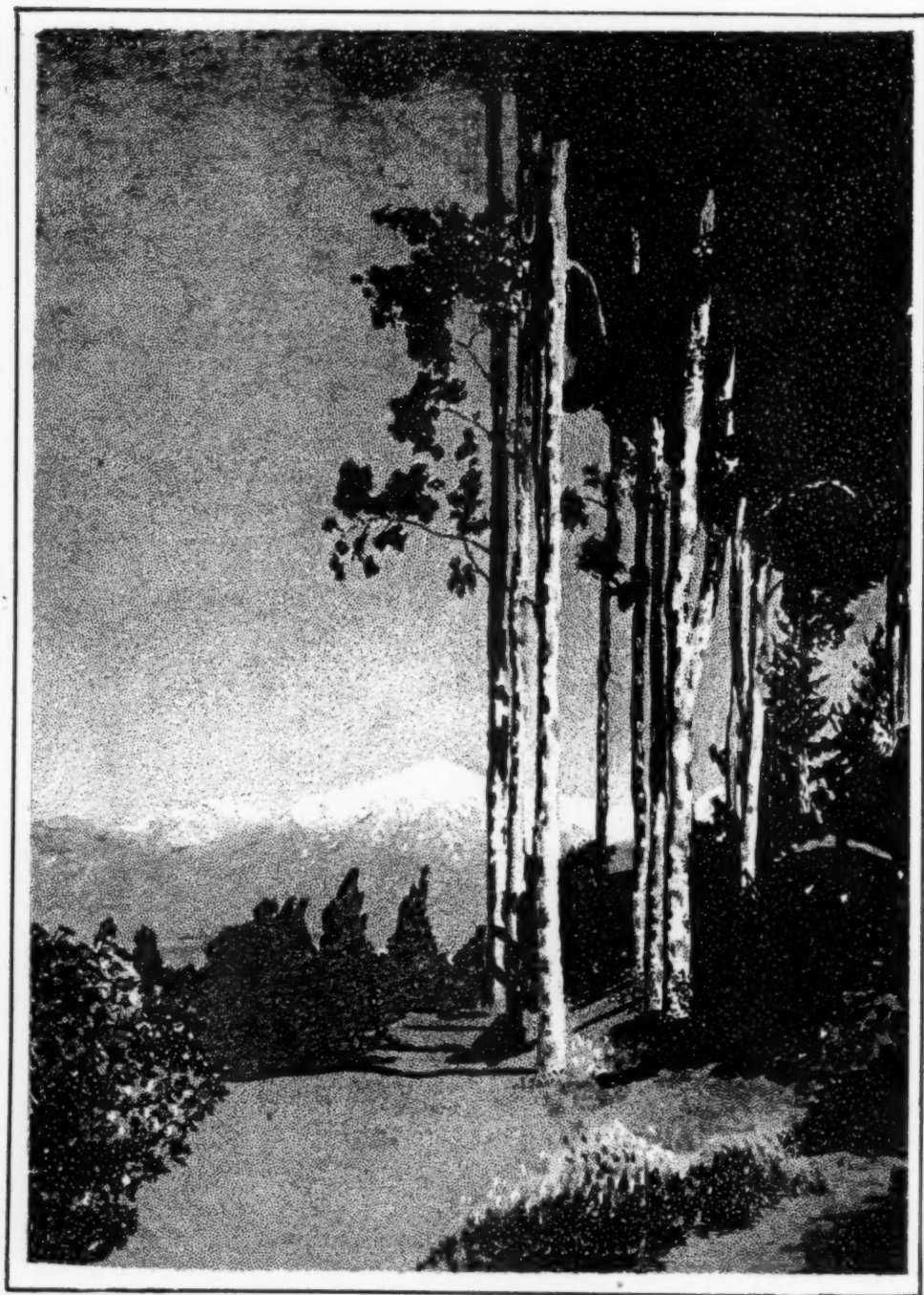
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REPRODUCED FROM A PENCIL DRAWING ON STIPPLE SCRATCH BOARD BY PEDRO J. LEMOS

THE SCHOOL ARTS MAGAZINE

VOL. XVIII, No. 9

■ ■

MAY, 1919

The Housing Problem as Studied by the 5th and 6th Year Boys

ALICE V. WILSON

Teacher of Industrial Arts, McCall School, Philadelphia, Pa.

NATURALLY, the boys must first realize that housing is a problem. A few questions, such as "Why do you live in a house?" "What would you do for shelter and protection if there were no houses?" served to open the subject. Next, by reference to knowledge gathered in their study of geography, history, and literature, we reviewed various methods employed by ancient and modern peoples to meet the problem. This led to a discussion of the reasons for using different materials and styles in building houses; such reasons as climate, elevation, use, source of supply, etc. This part of the work was illustrated with pictures and supplementary reading. The children were asked to bring characteristic pictures and we mounted them for reference charts.

Before we could build a house we had to make a plan to scale. An easy way of drawing to scale is to use squared paper. First plans must be made of something in sight so the real thing can be compared with the drawing. The classroom itself will do. We used a large cardboard house. The floor plan is the easiest and most necessary, so we made that. When the first floor plans were

complete we made tracings and blue prints, not only for what they taught us about the methods of handling our problem, but also for the welcome change of occupation. After finding out who uses blue prints and why, we showed a floor plan of the school and the boys found their own room upon it and made tracings and prints of this. Window glass and heavy cardboard held together with rubber bands can be used instead of printing frames. The children gathered from relatives and friends some real architectural drawings, tracings, and blue prints to add to our collection of source materials.

We now approached the actual problem. In imagination we chose a building site with reference to size, location, price, etc. We decided upon the shape of the house by referring to the size, shape, and outlook of the lot, and the material to be used. We chose the size and income of the family who would occupy the house, and decided upon the number and kind of rooms, and the total cost of the house as computed by the area.

We considered the value of ready-made plans and the question of hiring an

architect. We spoke of the duties, cost, etc., of the architect.

Upon the blackboard we showed several ways of dividing the floor plan, and the disadvantages of some. Plenty of pictures of ready-made plans and houses were passed about and the boys soon brought many more from newspapers and magazines. Heating, lighting and ventilating arrangements were discussed for convenience and cost. Every one was asked to bring some trade information. Sons of plumbers and carpenters took a new interest in father's business.

Boys carried home some squared paper and experimented with plans for a bungalow. Parents, uncles, and cousins began planning the ideal home.

We chose one to build and drew the floor plan to scale. As far as possible we used the measurements of doors and windows taken by the boys at home. We talked of the use of "stock sizes," etc.

While this was going on we discussed the work of real builders, taking up such subjects as the duties, pay, and method of hiring the builder, and we had a sample specification for them to examine. Other trades such as those of brick-laying, carpentering, etc., were examined with reference to duties, hours, wages, etc. The boys questioned parents and neighbors about these points.

We looked up local industries engaged in handling building material and by the use of supplementary reading and reference to the Commercial Museum, found out a little about the source of supply and transportation of stone, lumber, etc.

We had a bulletin board, and a wide drawer for clippings, prints, pictures, and samples. Some of the best material was carefully arranged, mounted and labelled for reference charts.

As soon as the floor plans were drawn we began to build. Of course the elevations, etc., should have been made first, but in classroom practice with boys of this size it is better to begin the use of tools at this time. About six lessons were used to bring us to this point.

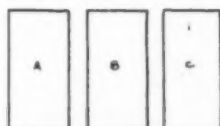
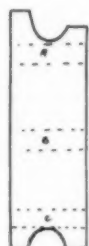
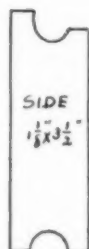
Right here we had a demonstration of the few tools to be used. As none of the boys had ever handled tools before, we went slightly into the manufacture of tools, asked for reasons for the special shape and constructions of some of the tools, had them deduct the use of other tools from their shape and construction. We spoke of primitive tools, showed a few samples to create an interest, and referred the children to several free museums having collections of these things. Show windows of hardware stores became more interesting than those of toy stores. And everybody's arm ached to show what it could do with those new tools.

The arrangement of tools and work on the desk was gone into with reference to conservation of movement. The boys saw the point when told of the brick-layer who used fifteen movements to lay a brick, but when he figured out that if the mortar was always in just such a place, with the brick by the left hand and the trowel to the right, only five movements need be used, he could lay three times as many bricks in a day, so the wall would be built three times as fast. The boys realized that those who practised right methods with their tools would accomplish about three times as much as those who neglected this point.

As long as a boy has a few tools and some lumber, and *knows how to use them*, he is a perfectly good and happy boy, and can go on developing himself in-

BOOK CASE

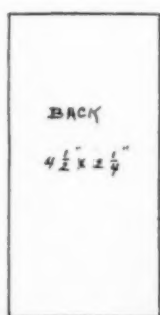
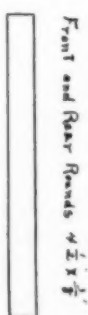
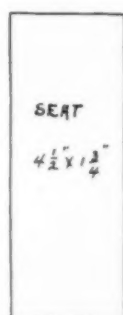
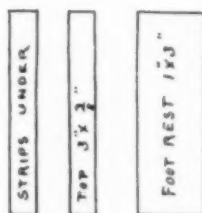
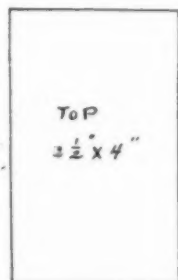
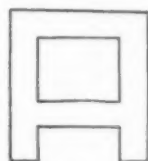
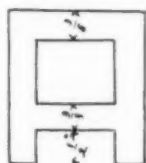
BASSWOOD $\frac{1}{4}$ "



3 SHELVES $1 \frac{3}{4} \times \frac{7}{8}$ "

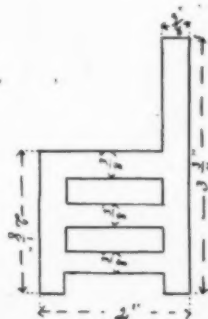
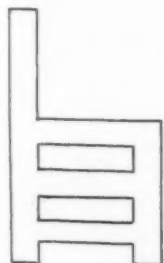
LIBRARY TABLE

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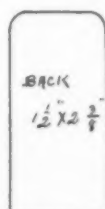
SETTEE

BASSWOOD $\frac{1}{4}$ "



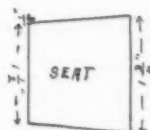
ARM CHAIR

BASSWOOD $\frac{1}{4}$ "



SIDES CUT FROM

PIECES $2 \times 3 \frac{3}{4}$ "



definitely. So all the boys were told how and where to obtain free library cards and given a list of books, mostly handy books for boys and the like, containing ideas of things boys like to make at home. At various times other short lists of books that gave information about some of our problems were put on the bulletin board, or sometimes just a fine story for boys was added. The boys copied these lists and sometimes would bring one of the books to ask about something, or would tell of something they had read in one of them, or bring an article they had made at home, showing that they were eager to take advantage of these things as soon as they were pointed out to them. We tried to have the children realize the educational advantages and resources of a big city such as ours, and gathered information as to free art and manual training classes held in the afternoon and evening. Quite a number of our boys joined one of these classes and attended regularly. Parents called to explain that the library books and interesting evening classes were keeping their boys off the streets and out of the movies. Most of our children are foreigners and do not know the resources of our city.

To relieve the monotony of all this drawing, talking, and measuring, we now began to build the sill and put the floor joists on, according to our floor plan. We divided the class into groups and had one group make the sill while each of the other groups selected one room and made the floor joists for it. The sill of our house was made slightly heavier than the real scale of 1 inch to 1 foot we were using, so that it could be carried about from shelf to work table without fear of racking the frame. We talked of the foundation upon which the

sill should rest, but did not build one. Instead of putting two joists close together on the dividing lines of the rooms we used girders or trimmers on all the main divisions and fastened them with half lap joints, glued and nailed. As soon as the floor joists were made and the ends cut according to the drawing, each boy nailed his joist to the sill, putting the joists $1\frac{1}{2}$ inch apart and using the T-square to get them straight.

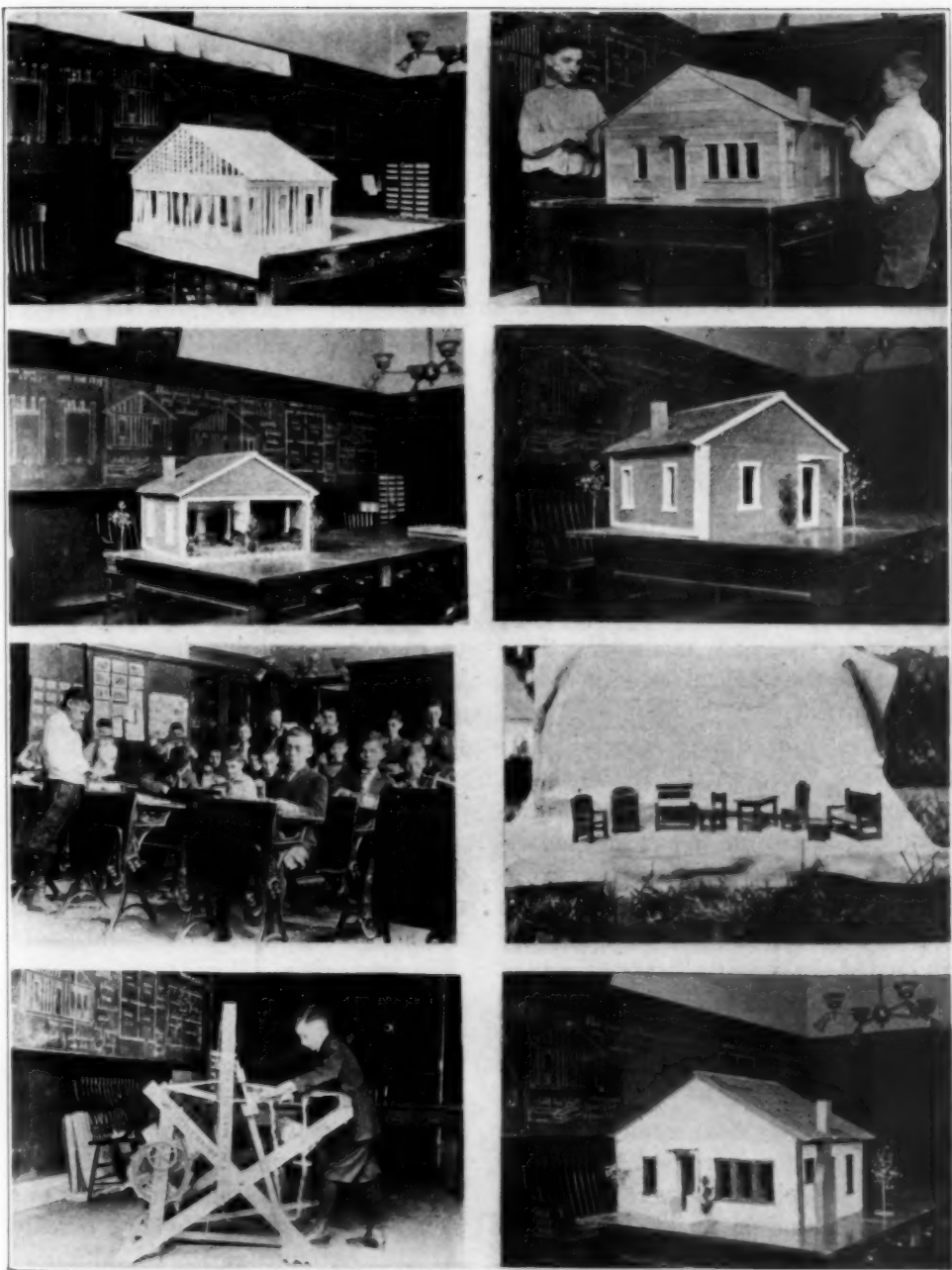
The studs were next made. We counted the double studs for the corner and each side of the doors and windows, and single studs $1\frac{1}{2}$ inch apart for all walls. We used no wind brace at the corners.

The class was again divided into groups. Some made window and door frames and some made single or double studs. Putting on these studs was the most difficult part of the whole house. Because of the large number of boys working on such a small model, each child was apt to disarrange the work of several others. Until the plate was nailed in place we had to be very careful.

The plate was made just like the sill and nailed to the top of the studs all around.

The 5th Year house had the front and back wall removable, so the studs for these walls were not nailed to the sill, but put into a separate rectangular frame that just fitted against the wall. The 6th Year house had the roof removable, so a separate plate with just the four sides was made, and the ridge board and four end rafters set upon it, after calculating the correct pitch and rise.

One group made the plate and ridge board for the roof, the others made rafters and studs. One boy made a mitre box and we sawed the rafters double the



THE DEVELOPMENT OF THE HOUSE MADE BY FIFTH GRADE CHILDREN IS SHOWN IN THE UPPER HALF OF THE PAGE. CHILDREN ARE SHOWN MAKING FURNITURE AND SOME OF THE RESULTS ARE PICTURED IN THE THIRD ROW FROM THE TOP. THE BOTTOM ROW SHOWS A FIFTH GRADE BOY BUSY WEAVING A RUG AND AT THE RIGHT A COMPLETED HOUSE MADE BY SIXTH GRADE CHILDREN.

right length and cut them in half at an angle of $22\frac{1}{2}$ degrees, making two rafters with just the right slant.

The studs with the correct angle at the top to allow for the sloping roof, were nailed in place and all rafters 2 inches apart were put on by the little carpenters who made them. Each boy was determined to have his piece perfect enough to go into the house so that he could have the pleasure of nailing it on.

Short rafters were jugged over the front and back door to make a little roof for "stoops." A porch could have been made by making these rafters longer.

A kitchen chimney and fireplace chimney were made of wood and covered with brick paper.

Then every one made sheathing boards and the whole house was covered on the outside.

Each group was given squared paper and told to work out the pattern for a given wall or floor, allowing for all windows and doorways. When these exactly fit, they were cut from heavy cardboard and tacked into place. Wooden floors could be put on if desired. We pretended that the walls were made of one of the composition boards advertised so widely now. Corner strips and beveled weather strips were put on outside.

Then came clapboards, shingles, and window and door frames. Everybody had to make shingles as there were nearly two thousand on the 6th Year house alone. And the only real fun of this work was nailing them on. Four or five boys were usually pounding away at the roof while everyone else was hustling to get another dozen made so they could pound too.

Clapboards had to be carefully fitted around door and window frames, work which just suited some painstaking souls. In fact it was very interesting to find that there was always some part of the work that just suited somebody, and as far as possible each boy was given the work he desired. For instance, the steps and porch columns were designed and carried out by those who cared more for decorative details than for plain saw and hammer work.

After considering the style and supposed location of our house, we painted it white with green trim, and green stained the shingle roof. With the red brick chimneys it looked very neat.

The outside walls of the 5th Year house were covered with brick paper put on over the sheathing, instead of clapboards, but the roof was shingled and stained green. The trim of this house was painted white.

The furniture making was a joy to every one. Competition lists of suitable pieces for each room were made, and each boy decided what he wanted to make. I made some pieces for samples and showed them some toy furniture of the right size. They measured the furniture at home and reduced the simplest of these to the same scale as the house, 1 inch to 1 foot. From these we worked out a few pieces to serve for foundation models. Nearly every boy incorporated some ideas of his own before finishing his piece, so there was plenty of variety. The boys quickly saw that by omitting the top of a desk and putting a narrow strip across the back, a serving table was made, or that adding two uprights and a "tipping mirror" to the serving table, changed it into a dressing table.

Some of our little tenement dwellers had the most wierdly entertaining ideas about furniture that I ever heard. I helped straighten them out with as much tact as I could command, but I had perfectly lovely jokes all to myself.

With plenty of pictures from wall paper and house decorating concerns and several sample books of wall paper, we had little difficulty in working out the color schemes for the rooms. When the right color or pattern for wall decoration could not be found ready-made, we used Bradley's "Bulls eye" paper decorated by means of small stencils or peg printing, using very simple designs.

The furniture was stained or enameled to suit the room it was to occupy, and arranged within it upon rugs that had been designed and woven upon small wooden looms. The boys were interested enough to bring dry batteries, wire and some tiny bulbs, and soon had the house wired and lighted, without a suggestion from me.

And so our problem was solved. Many a small sister is playing with a set of toy furniture "just like real, that brother made in school," little realizing all the far reaching subjects that brother took an interested "peep" at while learning to use a few tools correctly.

The measurements of the 6th Year house were as follows:

Sill { 2 pieces $34'' \times 1'' \times \frac{1}{2}''$
2 pieces $23\frac{1}{2}'' \times 1'' \times \frac{1}{2}''$

Girders { 1 piece $34'' \times 1'' \times \frac{1}{2}''$
1 piece $23\frac{1}{2}'' \times 1'' \times \frac{1}{2}''$
1 piece $12'' \times 1'' \times \frac{1}{2}''$
1 piece $9'' \times 1'' \times \frac{1}{2}''$

Joists { 13, $12'' \times \frac{1}{4}'' \times \frac{3}{4}''$
6, $5'' \times \frac{1}{4}'' \times \frac{3}{4}''$
24, $13'' \times \frac{1}{4}'' \times \frac{3}{4}''$
6, $7\frac{1}{2}'' \times \frac{1}{4}'' \times \frac{3}{4}''$

4 Corner Studs $9\frac{1}{2}'' \times \frac{1}{2}'' \times \frac{3}{4}''$
32 Double Studs $9\frac{1}{2}'' \times \frac{1}{2}'' \times \frac{1}{2}''$
90 Single Studs $9\frac{1}{2}'' \times \frac{1}{2}'' \times \frac{1}{2}''$
Rafters $20'' \times \frac{3}{4}'' \times \frac{1}{4}''$ allows $\frac{1}{2}''$ each end for eaves.

Plate same as sill.

Rise $8\frac{1}{2}''$

Ridge Board $35'' \times 1'' \times \frac{1}{2}''$

The measurements of the 5th Year house were as follows:

Sill, 4 pieces $25\frac{1}{2}'' \times 1'' \times \frac{1}{2}''$
Girders, 2 pieces $25\frac{1}{2}'' \times 1'' \times \frac{1}{2}''$
Joists, 44 pieces $13'' \times \frac{3}{4}'' \times \frac{1}{4}''$
4 Corner Studs $9\frac{1}{2}'' \times \frac{3}{4}'' \times \frac{1}{4}''$
24 Double Studs $9\frac{1}{2}'' \times \frac{1}{2}'' \times \frac{1}{2}''$
80 Single Studs $9\frac{1}{2}'' \times \frac{1}{2}'' \times \frac{1}{4}''$

Plate same as sill

Ridge board $26\frac{1}{2}'' \times 1'' \times \frac{1}{2}''$

Rise $6\frac{1}{2}''$

2 frames for removable front and rear wall

Each { 2 pieces $25\frac{1}{2}'' \times 1'' \times \frac{1}{2}''$
2 pieces $11\frac{1}{2}'' \times 1'' \times \frac{1}{2}''$

Shingles on both houses $\frac{3}{4}'' \times 1\frac{1}{2}'' \times \frac{1}{2}''$ and beveled two-thirds of the way down.

All sheathing boards $2'' \times \frac{1}{4}'' \times$ the length or width of the house.

Clapboards $\frac{3}{4}'' \times \frac{1}{8}'' \times$ the length desired to fit, and beveled on half of its width.

Shoe Mending as a Manual Problem

FRANK M. RICH

School No. 19, Paterson, N. J.

EVERYBODY wears out shoes; perhaps everybody ought to know how to mend them. Cobbling is not high art, but it is good manual training, both for girls and boys. It is an important saving of expense to parents; sometimes a saving of lost time at school. In its way, it is as interesting as woodwork, or basketry or sewing, and quite as productive and practical.

An outfit that will answer the purpose is not expensive, as two dollars will cover the essential tools for a single set. Perhaps some lasts and hammers can be borrowed from parents as there is little danger of their being broken. By dividing the work, one person marking, one pegging, one trimming, one sewing, etc., a single set of tools will accommodate several workers. In almost any school at least one set can be kept for pupils to borrow and take home at night. In the course of a term everybody can get considerable practice with it, and at the same time save its cost many times over. The fifth and sixth grade boys in the picture borrowed outfits from obliging relatives and in their spare time before and after school did enough work by themselves to earn between five and ten dollars for the United War Work Campaign.

The tools and materials necessary are: a stand for iron lasts, preferably a little more than long enough to reach from the knees to the floor, three lasts of assorted sizes, a cobbler's hammer, pegging awl, sewing awl, rasp, knife, and nippers; fine sandpaper, or coarse stone to sharpen the knife, $\frac{1}{4}$, $\frac{5}{8}$, and $\frac{7}{8}$ clinch

nails, sole leather strips, shoemaker's tarred felt, thread, wax and bristles. Some substitutes are possible. If necessary one can use the ordinary hammer, rasp, knife, and cutting pliers.

Before taking up mending it may be well to learn the names of the different parts of a shoe and the way the sole is put together. You may look up "Shoe" in the Encyclopedia Britannica and under "Manufacture of Leather Shoes" learn just how a boot or shoe is put together.

The steps in half soling are:

1. Set the soles on the leather strip and mark and cut two profiles for out-soles, a trifle larger than the old sole. Use judgment and economy in cutting the leather so as to avoid waste.
2. Soak these pieces for a few minutes in warm water to soften the leather.
3. While the leather is mellowing, remove the old cut-soles with the nippers. Cut the thread with a knife if they are sewed taps, and, if they have never been tapped before, cut off the worn sole where it joins the shank, and pare it down with a good long taper or chamfer to make a neat splice.
4. Take the soaked taps out on the last and pound them all over evenly and thoroughly to harden the leather.
5. Place the shoe on a last of the nearest size; put on a piece of shoemaker's tarred felt, half the length and width of the sole, to keep the tap from squeaking.
6. If the toe is so badly worn that the welt is not perfect, cut a little tapering piece of leather to build the toe up even with the rest of the sole, and fasten with a small nail to hold it till the whole tap is nailed on.
7. Fasten the sole in place with four nails, placed in the order indicated. In nailing, the pegging awl is used to start the hole; not deep, but merely enough to hold the nail in

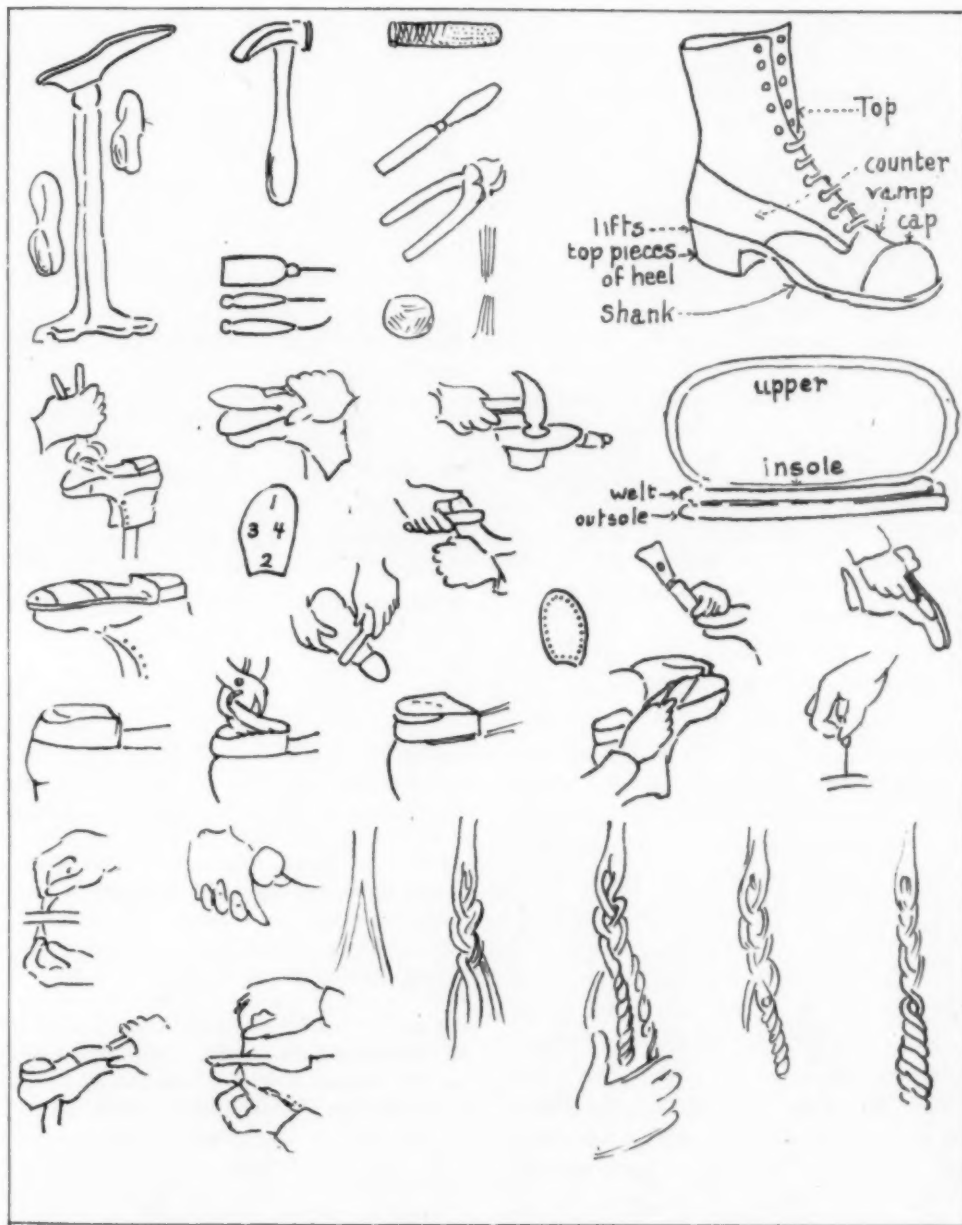


DIAGRAM SHOWING DIFFERENT STEPS USED IN THE COBBLING ART

position to hit with the hammer. One does not drive the nails exactly perpendicular to the sole, but slants them a little toward the center of the last. This holds the tap on better, and makes the nail points more certain to strike the last and clinch.

8. Now trim the edge of the tap approximately even with the sole. The final trimming and polishing will come later, when the nailing is finished; but the cobbler needs to have an approximately correct outline to work from, in order to get the nails in straight.

9. Pare (chamfer) the tap off a little at the shank, in order to avoid a clumsy splice where the new sole laps over and joins the old one.

10. Mark a line on the sole one-fourth to one-half an inch from the edge, depending upon the size of the shoe, and the width of the welt beyond the upper.

11. Make awl holes $\frac{1}{2}$ " apart on this line, marking first if necessary to get them even.

12. Drive in sole nails accurately. Be sure they strike the last and clinch. Pound the heads down flush with the surface. If any accidentally bend over, draw them out and put in new ones.

13. Let the soles dry out slowly, then make the edge perfectly even with knife and file. The knife will need to be sharpened every few cuts to keep its edge as keen as possible. Keep iodine handy for cut fingers are not an entirely remote possibility.

14. Stain the edge with writing ink and burnish by rubbing with a smooth piece of wood or iron.

Heels. Heels often need attention, even when the soles are all right. Usually it is advisable to remove the worn top piece, and pull out or cut off projecting nails. If the lifts are also worn, they must be built up, like the worn toes, with tapering pieces, cut at the right slant to make an even surface. These pieces can be cut from odds and ends to save leather. They are fastened in place with a nail or two to hold them till the top piece is put on. This good, sound top piece is marked, cut, soaked, trimmed, nailed, filed, and burnished as were the soles. If cracks and imperfections show, a little black shoemaker's wax rubbed in will give a better finish.

Where an entire heel has to be replaced, the lifts are soaked and sewed to the sole. Then the top pieces are nailed in position.

Before leaving mended shoes it is well to go over the nail heads on taps and heels with a file, to take off any slight projections. Examine the inside

for nails, and pound them down thoroughly. A lining of thin leather, cemented over the insole is desirable especially in the heel. Directions for using leather cement will be found on the tubes.

Sewing. Most shoes that come to mending require more or less sewing, whatever else they may need. The repair of basket-balls, and other athletic goods also makes it very useful to be able to sew. In sewing, one makes holes with the sewing awl, and after removing the awl, pushes a "waxed end" through from each side, using two threads, or two ends of one thread instead of one as in ordinary sewing. The making of the waxed end is not easy to describe, but if one watches how a practical shoe or harness mender does it, it will not be hard to pick up the trick.

In making a waxed end, one doubles his thread from three to ten or twelve times, depending upon the articles to be sewed. The strands may be eight or ten feet long. Instead of cutting the thread off square at the ends of the strands, the shoemaker untwists it till the unspun fibers are easy to pull apart, then the whole can be waxed and twisted to a fine point. A simple way to wax and twist the strands without having the cord knot and tangle is to wind the thread on one's thumb, leaving the first end so that it can be pulled off the end of the thumb from underneath the roll. By pulling and waxing a short length at a time, the thread is kept straight and by repeating the process three or four times, about the right twist is given for sewing.

To attach the bristle, the shoemaker splits it in half up to two inches from the end and braids in a bit of the end of the thread. One half is then twisted so that it unites with the thread. Then these two together are twisted so that they unite with the other half. The parts of the bristle are thus wrapped around the thread, making a splice that will stand considerable hard usage. The split ends of the bristle are kept from unravelling by splitting



BOYS IN THE FIFTH AND SIXTH GRADES, PATERSON, N. J., ENGAGED IN COBBLING

the thread a half inch above these ends, and sewing the bristle through this split. If one cannot get the trick of making a splice by twisting he will be forced to do it by the slow process of braiding.

The great advantage of a waxed end over the needle is that the bristle is smaller than the cord it carries, and passes through a small awl hole, straight or curved, very readily.

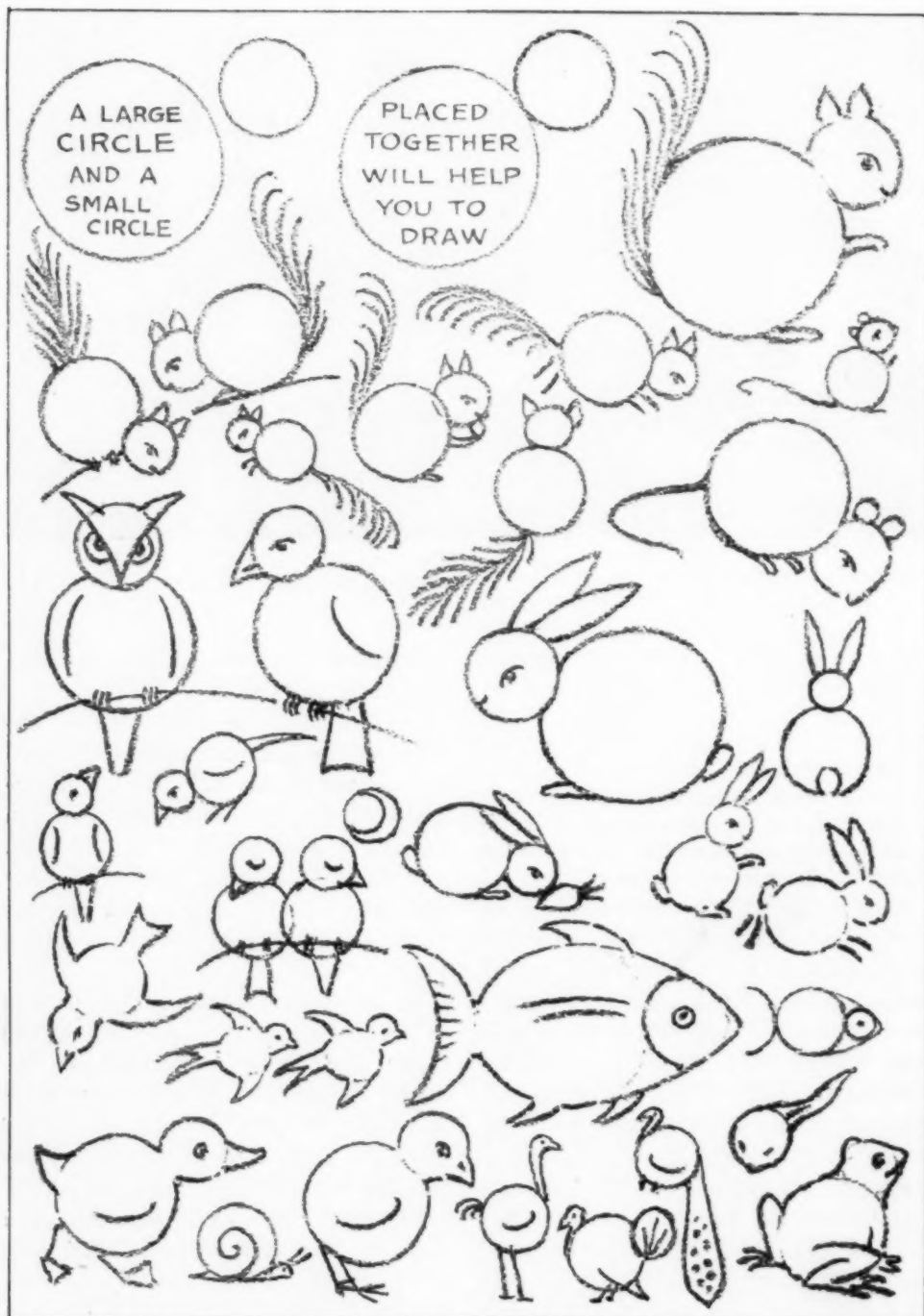
The sewed tap is so much neater than the nailed tap, that the young cobbler will soon want to try his hand at sewing soles. After putting in the four nails and trimming, as described in step 7, the cobbler cuts an oblique channel around the edge of the tap, in such a position that holes, made with the sewing awl from the bottom of the furrow, will fall just outside the upper.

He sews the half sole to the welt around three sides, and nails the splice across the shank. The furrow prevents the stitching from showing and from being worn off. After the sewing is finished, the furrow is sealed with

leather cement, and the whole pounded into shape and put aside to dry.

Fortunately, the difficulties of the work are not many nor serious. Pricked or pounded fingers and a bent nail here and there hardly count. Anybody can learn to do a fair job of cobbling in time, and if one is naturally handy with tools and uses care in nailing and cutting, even the first attempt is likely to be surprisingly good.

In the old days, some such occupation as this furnished the pastime of the family through the long evenings. No doubt the people enjoyed themselves and took comfort in being useful. Then came the days of super-abundance before the war and people got out of the habit of really working. Now again the days of thrift have returned and it is everybody's duty to cut down consumption and raise production till there is enough in the world for everybody to have all he needs.



A CHILD CAN BE TAUGHT THAT CIRCLES WITH A FEW SIMPLE LINES ADDED CAN BE MADE UNTO MANY SIMPLE OBJECT DRAWINGS. GENERAL FORM AS A FOUNDATION IS THEREBY IMPRESSED UPON THE CHILD-MIND

Children and Circles

PEDRO J. LEMOS

Stanford University, California

MANY an artistic-anxious parent or teacher has worried because an embryo artist has insisted upon holding a pencil in his small fingers and marking lines and lines instead of making tones. Why should a child do otherwise than express himself in lines? The child uses the mediums which the grown-up uses, and the pen and pencil are narrow pointed instruments and make but lines. We marvel at the character of the beautiful brush stroke drawings of the Japanese. Their dexterity and perfect unconscious use of the brush has been acquired from childhood, for the brush is the Japanese pen and pencil, being used in their writing. If we permitted children to use only brushes or blunt-pointed crayons we should find that they, too, would develop a power within the scope of such mediums and that their subjects would be expressed more in masses and less with lines.

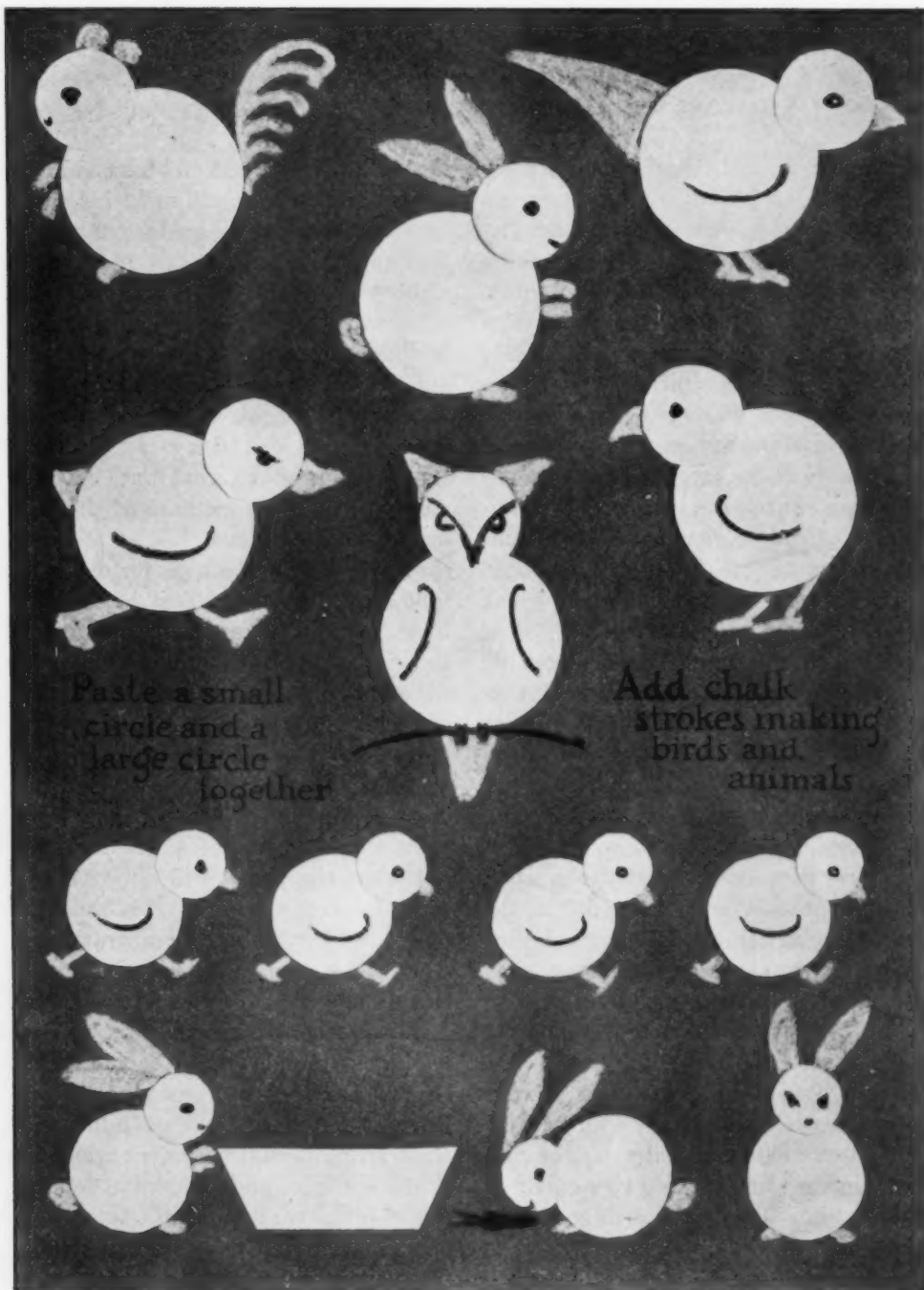
It is a fact, however, that the usual child is unknowingly hampered in the use of any materials. When they draw upon the grown-up's stationery they are told that their scribbling is waste of paper and they are offered newspaper to draw upon—and who can do anything with a type-covered surface. If the large, clear expanse of the wall or door panel tempts them to baby designs they are punished for marking there, and, of course, they discard all artistic indications with such queer encouragement.

Plenty of paper, soft pencils, and a little guidance in using all the surface of the paper is the best encouragement for the small tots, and don't worry because

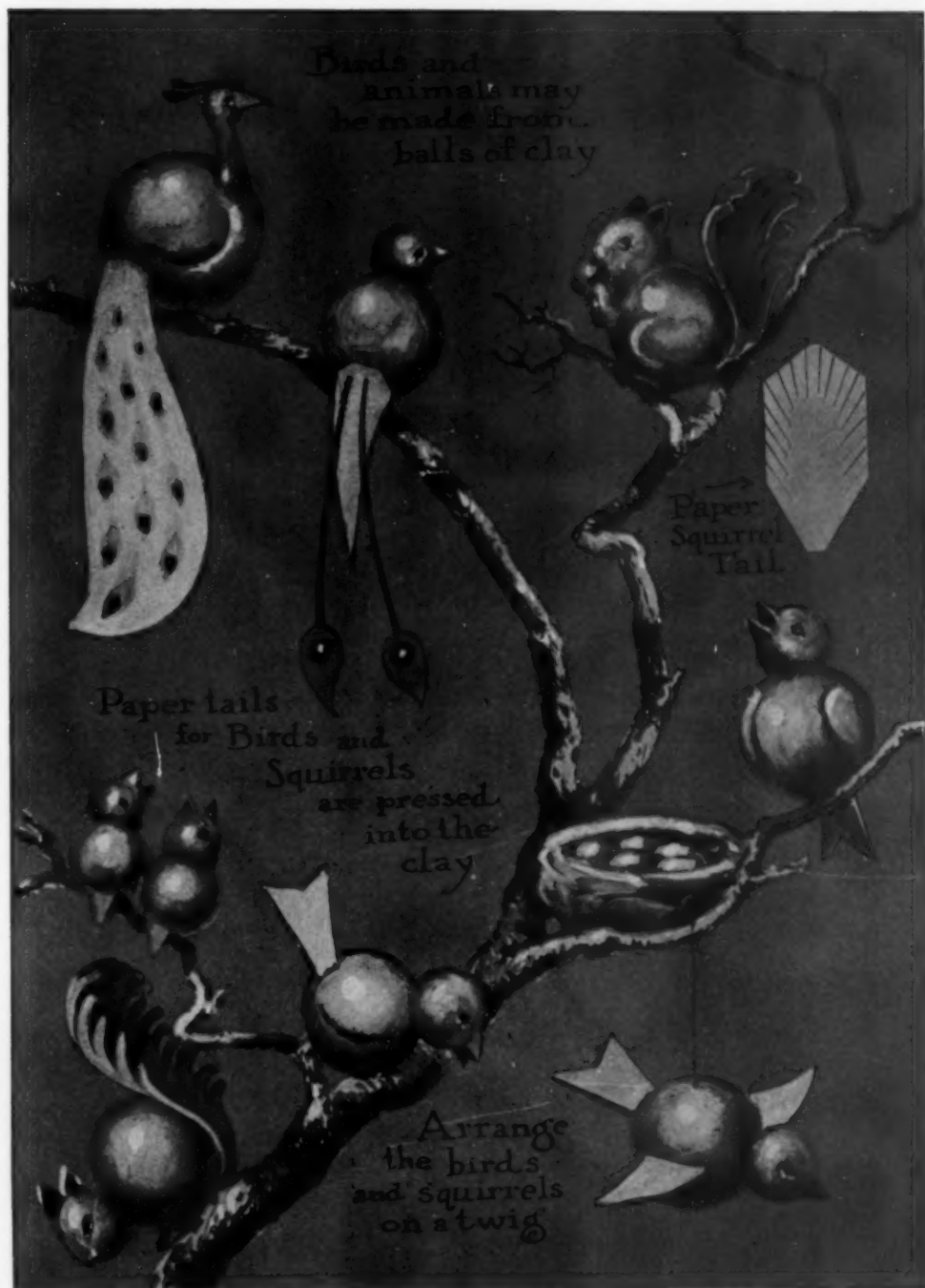
they will make moons and hats and cats in outline. "Willie will make his drawings in outlines, and I made up my mind that my child would start in drawing right and draw his subjects from within out toward the outer edge in a big way" is the complaint of one mother who studied art. Another says, "I shall make my girl draw all her subjects in masses and block things in groups." I noticed, however, that both anxious mothers used other methods when working at a sketch class. After all, it is easy to prescribe methods for others to follow, but it is particularly hard on the little folks to experiment with such theories upon their budding abilities.

It will be noticed that the first stage of a child's use of the pencil is the discovery stage. The pencil drawn over the paper marks. It is lifted and put down again and a series of wavering short marks are made—a sort of finding out what the pencil will do. Next, a series of continuous lines is made in every direction, forming a diagram somewhat like a snarled knitting ball or an earthquake record. The little artist finds that the line is continuous as long as the pencil is on the paper and that it can be marked in various opposite directions. Third stage is finding that these spontaneous lines have accidentally made forms, and the child therefore makes a line continuous in a sort of circular shape and calls it a face or cup or some other object round in shape.

If at this point the child is taken and taught that circles or near circles with a few simple additions can be made into



LARGE AND SMALL PAPER CIRCLES MAY BE PASTED TOGETHER AND BY ADDING A FEW CRAYON MARKS INTERESTING CREATURES CAN BE PLANNED ON A DARK BACKGROUND. CHILDREN LOVE LIFE AND ACTION



LARGE AND SMALL CLAY BALLS ARE THE FOUNDATION FOR THE HEADS AND BODIES OF NATURE CREATURES. TAILS AND CRESTS ARE EASILY ADDED AND THE CREATURES ARE THEN PERCHED IN THE TREE BRANCHES



THE CHILD WHO HAS DRAWN WITH CIRCLES AS FOUNDATIONS WILL RECOGNIZE THE SAME ADAPTATION OF OTHER FORMS TO OTHER OBJECTS, AND ADDED YEARS WILL ACCOMPLISH THEIR RECOGNITION OF THE WHOLE RATHER THAN THE DETAIL

many simple objects, one of the first and greatest of art principles has been started—that draughtsmanship should be based upon recognition of a general form as a foundation.

A circle is much easier to draw or comprehend than straightsided forms—in spite of the oft made statement of art admirers that “they can’t even draw a straight line.” By a circle I don’t mean a perfect ring with a perfect arc along any point of its circumference but merely a circular form. A child loves to make rings—small rings, big rings—and add ears and feet to make animals and birds. A few marks to the circle makes fans, bowls, baskets, and all the things dear to childhood. If more nearly perfect circles are needed, a button or a penny is used as a guide and outlines drawn within which birds and flowers are made. After circles may come the parts of circles—semi-circles, quarter-circles, ovals, and ellipses; then comes the query as to what small circles and big circles together will make; and what circles cut out of paper can be made into.

What rainy-day fun may be had with a little plasticene in various colors made into balls! The clay is rolled lightly between the palms of the hands making all sizes of clay balls. These are added to each other to make owls and robins and peacocks, squirrels and bunnies. A tree twig is placed in a sandbox or bowl and the birds and tree creatures perched therein with neighboring nests and apples and pears and fairy fruits—all made from balls of clay. Wonderful tails and crests are added by cutting paper strips to which a few touches of crayon are given. Have you ever tried such a wonder tree in your kindergarten, nursery or home, ye grown-ups? If not you have missed one of the joys of life

for you will become enthused with the possibilities of the circle and the fun that comes with inventiveness, and you will do it again for the same reason that fathers find it a parental duty to accompany the small folks to the circus.

And with the circle guides, simple designs can be arranged. Designs can be created with simple circles by small children that are surprisingly pleasing. In fact, I know of several designs so developed that have been adapted by parents for application to embroidery and other material, their simplicity and primitiveness being so satisfactory that they were unresisting. Our American design after all needs simplifying. Instead of addition I am inclined to believe that what it needs is subtraction. There fore if we “become as little children” and go back to the circle as a simple unit in design, our design will surely improve if it is not complicated. Thus in working with the children and circles, let us consciously or unconsciously absorb the benefits that will always come with the reviewing of elements. And we will find that the child with the circles will recognize the same adaptation of other forms to other objects and that with added years their recognition of the whole rather than the details is accomplished.

The important thing is that the child recognize foundation shapes to all things in the realm of art. Whether those shapes are planned in outline or mass is unimportant, but a child is thinking absolutely natural in making a form in line if their medium makes lines more easily than mass. It is a wise art supervisor who refrains from demanding of children that which they cannot do themselves.

REMINISCENCES OF A DRAMATIC CRITIC

By HENRY AUSTIN CLAPP



Mr. Clapp has been recognized for many years as the leading exponent in New England of honest and discriminating criticism of the drama. He here reviews the chief features of the stage during the past quarter of a century, commenting succinctly and vividly upon the art of the greatest actors of the period, the quality of modern theatrical literature, and the promise of the American Theatre of the future. His frank and humorous comments upon plays and actors are of peculiar interest and are charmingly written.

With photographic Portraits printed on Japan paper.

Large volume 60s. \$1.25 net. Postage extra.

HOUGHTON, MIFFLIN & COMPANY, BOSTON & NEW YORK

1

2



In the first place I would like you to remember, that, as there are so many ways of making good pen drawings, one might say in truth that there is no definite way. But you will know better what I mean when you appreciate the difference existing between the work of equally good artists. This difference is due to the individuality of the artist and is found in all pictorial work, including illustrations, cartoons and commercial advertisements.

3

THE NEWARK POSTERS

CATALOGUE

NEWARK, NEW JERSEY
CELEBRATION OF 250TH ANNIVERSARY, 1916
COMMITTEE OF 100
1915



4

Plate 20. Unity, and the lack of it, illustrated.

1. Unity in effect, - a pleasing gray - secured through the use of one style of type, with italics, and ornament having heavy and light strokes.
- 2 and 3. Unity may be disturbed or destroyed through too great contrast in sizes of type, or in areas of dark and light.
4. So many kinds of discordant elements are not often found in one small area as may be discovered in this.
5. Unity in effect - initial, type, ornaments, - even with a poor face of type.



OW it came to pass on the third day, that Esther put on her royal apparel, and stood in the inner court of the king's house, & over against the king's house: & the king sat upon his royal throne in the royal house, over against the entrance of the house. & it was so, when the king saw Esther the queen standing in the court, that she obtained favour in his sight: & the king held out to Esther the golden sceptre that was in his hand, & so Esther drew near, and touched the top of the sceptre. Then said the king unto her, What wilt thou, queen Esther? and what is thy request? it shall be given thee even to the half of the kingdom. & Esther said, If it seem good unto the king, let the king & Haman come this day unto the banquet that I have prepared for him. Then the king said, Cause Haman to make

5

Elements of Beauty in Printing

HENRY TURNER BAILEY

Dean of The Cleveland School of Art

VIII. UNITY

A WEALTH of type faces may tempt the ambitious printer to abandon the straight and narrow path that leads to excellence, and to disport himself in the pop concert gardens along the wayside which provide for unrestricted indulgence in variety. The type founders who in these days combine admirably the powers of both "the seraph and the snake"—who are at once the printer's Beatrice and his Vivian, have themselves acquired a more enlightened conscience of late. They do not offer to the printer quite as many wanton and debased styles of type as formerly.

In the eighties illegitimate variety in type seems to have reached its nadir. Look at Plate XVIII. In the Philadelphia title page, eight styles of type in the thirteen lines; in the Rockland page, five styles in six lines! Neither town nor hamlet escaped the tempter in those days. Nor do these pages, bad as they are, show examples of the worst. They do not include the spiraled Roman, the crosshatched Old English or any of the other shaded and scrolled nondescript type faces wherewith square miles of good paper were besmirched and ruined between the Centennial and Columbian Exposition. After such pitiful attempts to produce typographic art, how refreshing are such title pages as those shown in Plate XIX, from pamphlets issued by two museums. In each a single style of type is used. Unity of effect is the result.

Among the Elements of Beauty none is of greater importance than Unity. It is fundamental in every field of art. An essay, a poem, a piece of architecture or sculpture, a painting, or a bit of handicraft of any kind that lacks unity is hardly to be reckoned as a work of art at all. A work of art always impresses the observer as being "all of a piece," consistent; as "holding together;" as being made up of "parts having something at least in common;" in brief, as having unity.

To use one style of type only in any particular job is the obvious thing to do, if unity is to be achieved. The first illustration in Plate XIX, exemplifies this in its purest, most severe form. The degree of unity thus secured is almost mechanical. With a block-letter type it would be deadly, suggesting an obituary. A degree of variety, some suggestion of freedom, is essential in fine art. This is secured in this title page through the use of a Roman face, with its heavy and light strokes and serifs, and also through the use of five sizes of type.

In the second illustration, Plate XIX, a little more variety is secured through the introduction of the florette and an unusual punctuation mark. The florette is perhaps a trifle too heavy. A single white vein in the leaf might have made it just right, from the point of view of unity in effect.

A greater degree of freedom within the bounds of Unity is shown at 1 and 5, Plate XX. The initial in 5 is cleverly

PLATE

18



BOARD OF PUBLIC EDUCATION,
First School District of Pennsylvania.

ANNUAL REPORT

OF THE

SUPERINTENDENT OF PUBLIC SCHOOLS

OF THE

CITY OF PHILADELPHIA,

FOR THE YEAR 1888.

PRINTED BY ORDER OF THE BOARD

PHILADELPHIA
J. F. PETERSON,
Printer,
1889.

ANNUAL REPORT

OF THE

PUBLIC SCHOOLS

OF THE

TOWN OF ROCKLAND, MASS.,

FOR THE YEAR ENDING DEC. 31, 1900.

BAD. Many ill-designed type faces combined
make unity impossible.

PLATE 19

Title pages
exemplifying
UNITY
secured through
the use of but
one style
of type.



A BRIEF NOTE
ON
PAINTINGS
SUGGESTED BY THE EXHIBITION OF
AMERICAN PAINTINGS
LENT BY
JOSEPH S. ISIDOR

NEWARK, N. J.
THE NEWARK MUSEUM ASSOCIATION
NOV. 1 TO DEC. 2, 1917

1

CATALOGUE
OF AN
EXHIBITION OF PAINTINGS
MINIATURES AND SCULPTURE
BY MEMBERS OF
THE GUILD OF
BOSTON
ARTISTS



MANY OF THE WORKS IN THIS EX-
HIBITION ARE FOR SALE. FOR
PRICES, APPLY AT DESK IN LOBBY

THE CLEVELAND MUSEUM OF ART
OCTOBER, 1916

2

designed to fit its place on the page, and to harmonize with a rather thorny and disjointed and somewhat inconsistent face of type. In 1, the italic form of the Roman type is introduced for the sake of variety, and this is supplemented by the mask and the ornamental border. The effect of the whole is charming, a quiet middle gray with small and sharp black accents, on a white ground.

In the other illustrations, Plate XX, Unity is disturbed or destroyed through too great variety. In 3, the sizes of type used present such extremes, and the differences in spacing between the letters are so great—so wide in the first NEWARK and so narrow in the second (except between the W and the A)—and the lower mass of type is so far away from the upper mass that the whole tends to break up into unsympathetic elements. It is hard for the eye to grasp and hold the page as a whole. Compare this title page with those on Plate XIX. This wide range in emphasis may serve the advertiser, as a similar range serves the cheap comedian, and the painter of dramatic portraits. But what is gained in accent is lost in harmony. The portrait painter whose scale of values runs the whole gamut from pure white to jet black may secure a speaking likeness and a startling effect of reality, but his work will not have the reserve, the repose, the deep satisfying harmony of Titian's *Flora*, or of Whistler's *Mother*. In these pictures the lightest tone is a gray, and the darkest tone is also a gray. Between the two

grays the scale is divided into as many tones as are usually found in the longer scale from black to white. These portraits exhibit, therefore, as great a variety in the number of tones employed, and a greater harmony in the character of those tones, because they have more in common. Examine a title page by Updike. The largest type used may be twelve point and the smallest ten point, but by using both caps and small caps of each he secures all the emphasis necessary to satisfy a cultivated taste. A gentleman in conversation does not find it necessary to shout and whisper. A finely modulated voice, a conversational tone, where temperate accent, and pause, and sequence of word, convey perfectly his meaning is entirely adequate. It is the same in fine printing. A more objectionable degree of contrast is shown at 2, Plate XX. Here initial and type have practically nothing in common. In 4, Variety has its way; Unity has disappeared,—except in the German sense. German logicians have shown that if *all* the elements in an object are ugly, and incongruous, they tend to establish a horrid totality which possesses a unity of its own, and is *therefore* a legitimate work of art! With such philosophy the ambitious printer would better have nothing to do. He will be more likely to produce fine printing if he agrees with Mr. Eggers, Director of the Art Institute of Chicago, in his happy statement that "Beauty is visual comfort."

Manual Training for Elementary Grades

EDWARD F. WORST

Supervisor Elementary Manual Training, Chicago, Illinois

CANE WEAVING

THERE is no material which works more harmoniously and artistically in combination with wood than the old-fashioned cane that was used in much of our grandmothers' furniture.

Like many of the old arts, it is being gradually revived, not just as it was half a century ago, but in such a way as to fill the needs and demands of the present modes of living.

In the past, caning was used principally in the seats and backs of chairs, while now, it is used not only in this way, but many surfaces are broken in a most pleasing way by panels or friezes of cane.

Caning has a legitimate place in the manual training of our elementary schools. It is a very wholesome occupation, and when used in conjunction with wood, adds greatly to the interest of the pupils in their manual training projects. It is a line of work that develops the mind, the hand, and the eye. Any seventh grade boy can do this work. Much of the work suggested in the following exercise may be pursued in the home, thus caring for many of the boy's leisure hours by furnishing him interesting occupation. This occupation may be carried over to the repairing of many worn-out jobs in caning for the neighbors, thus giving the boy an opportunity to place a money value on his work.

MAKING A MAGAZINE HOLDER

There is no reason why our pupils should not learn cane weaving through

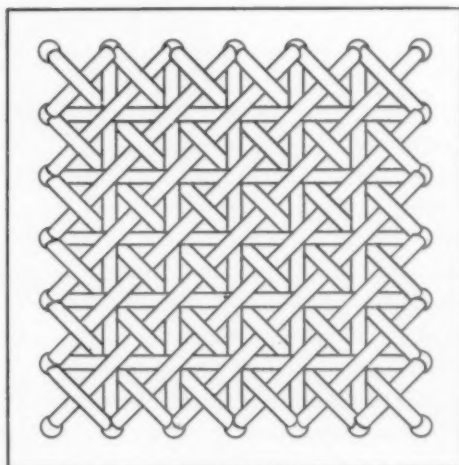
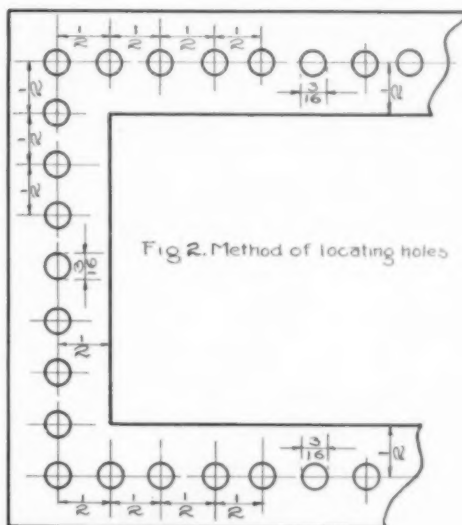


FIG. 3. SHOWING HOW THE CANE IS WOVEN TO PRODUCE THE PANEL SHOWN IN FIG. 4.

the construction of some interesting manual training exercises. The day of doing things just for the sake of learning the processes, has practically passed.

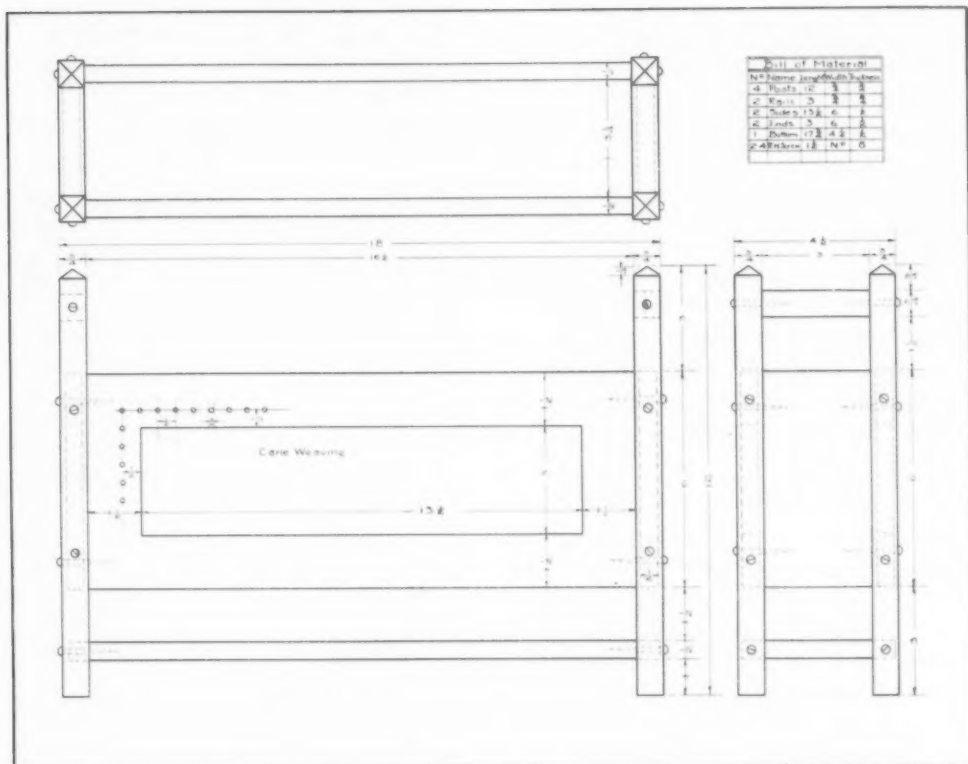


FIG. 1. WORKING DRAWING GIVING DETAILED DIRECTIONS FOR BUILDING THE MAGAZINE RACK SHOWN ON THE PAGE OPPOSITE

Four Step Caning. Figure 1 shows the entire working drawing for the magazine holder, and Figure 2 shows one corner of the opening to be caned. Draw a pencil line around the entire opening, one-half inch from the edges. It will be observed that this distance from the edge is allowed in most all commercial work for various widths of cane. With a pair of dividers mark off $\frac{1}{2}$ " spaces on the line just drawn by beginning at the upper right-hand corner where the lines intersect, and proceed to the left. In marking the opposite rail, use the T-square or framing square, as this will bring the holes, when bored with a $\frac{3}{16}$ " wood bit, directly opposite each other. Figure 1 shows all necessary de-

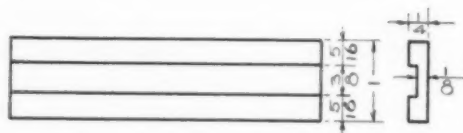


Fig 5. Sketch of trim

tails. When the boring is completed, the frames are ready for the cane. Figure 4 shows the finished magazine rack with sides woven in the four-step cane. Figure 3 shows the various steps to follow in the four-step caning. While this work is not so substantial as the six-step caning, it has a place in the workshop, and especially in problems where any great strength is not required. The cane is first carried across the opening vertically; then across hori-

zontally, crossing the vertical strands at right angles. Following this step, the first diagonal is carried from the upper right corner to the lower left, as shown in the drawing. In the fourth step, the diagonal is started in the upper left corner, brought over the first diagonal and under the intersection of the other strands, making simple under and over weaving, as shown in Fig. 3.

The Trim. When the under side of a piece of caned work is exposed, it often detracts from the general appearance of the finished article. In such a case, narrow strips of wood may be grooved, as

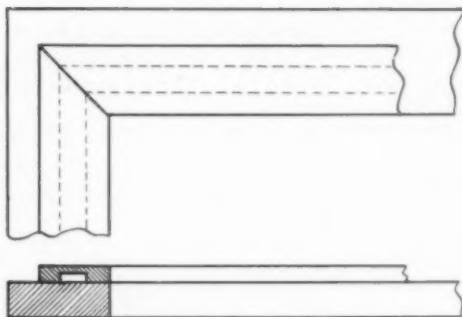


FIG 6. Showing trim applied to under side of caned panel

shown in Fig. 5, and tacked over the unsightly parts, thus giving it a neatly finished appearance as in Fig. 6.

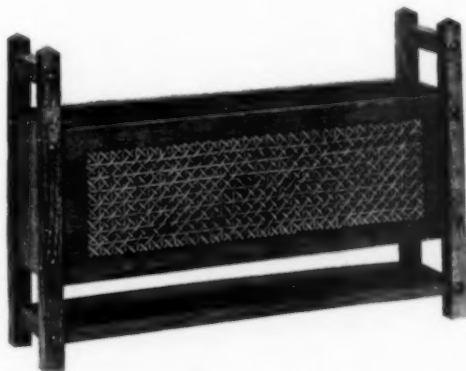


FIG. 4. A COMPLETED MAGAZINE RACK

Industrializing Our Art Work

LEON L. WINSLOW

Specialist in Drawing and Industrial Training, State Department of Education, Albany, N. Y.

In my last month's article on the new program for art education in the public schools, a program for the industrial or applied arts, I suggested certain lines of work with the desire that they should stimulate thoughtful consideration. This month Mr. Leon L. Winslow follows up the more elementary discussion with concrete suggestions for its introduction into the school curriculum.

Mr. Winslow's plan may seem radical and difficult of operation, but a moment's thought will disprove this. His scheme makes use of what we are already doing, but in a more unified way. As to difficulty, what could be more difficult educationally than our present scheme of separating, timing, labeling, and administering in quick fiery doses the different subjects as so many bitter pills. Mr. Winslow's plan is printed herewith.

R. B. FARNUM

WHEN Mr. Farnum, writing on *Industrial Art Education* in the last issue of this magazine, said, "For the public schools a new era in art education is at hand," he stated a truth; when he wrote in his next paragraph that "Industrial art in our midst means not only teaching practical design but presenting an industrial background for its reception and invention," he stated an educational principle. Art work must be vitalized. It must be motivated by an industrial subject-matter and made a living thing if it is to function at all in modern industrial life.

My reason for writing this paper has been to convince the progressive elementary teacher, if possible, that sound educational theory is capable of being put into practice in instruction in the industrial arts; theory and practice can at last be united. We must henceforth be able to justify all that we can do. It is believed that the work described in the following pages will be adaptable to school conditions everywhere. If little regular course can at least be industrialized. Where considerable freedom in the course of study is allowed, the teacher will be able to employ the following or a similar constructive plan:

1. The drawing period will be made over into a combined industry-art-construction

period the full time being given over to the subject. 2. Drawing and art work, including representation, color, and design, will become a part of all school subjects as occasion demands. 3. Construction or the combining of material will become a part of all school subjects as occasion demands. 4. The industrial arts period will be given over to (a) subject-matter relating to industry and (b) manipulation for the sake of making clear the subject-matter specified above, the same to take the form of representation, design, color, and construction or the combination of materials. 5. The industries to be taken up during a definite period of time will be listed. 6. From this list the industry to be studied first will be chosen. 7. Instruction in this industry will be provided. This particular industry will be made the subject of study in each of the six grades during the same period of time. (This may not always be necessary. It is advisable, however, and should be strictly adhered to in initiating the work.) 8. The second industry to be studied is now considered; then another and another until the full year's work is planned. 9. The next year the course planned the previous year is improved upon.

The study of a particular industry should be approached from the standpoint of general education, the activities involved being adjusted to the ability of the various grades. All handwork recommended is based upon the industries studied and is of two kinds. (1) Drawing, including representation and design; (2) Construction, including the preparation and combination of materials.

The industry once chosen, the class is put to work investigating it, collecting information from all sources available. Much of the material will be obtained through actual contact with those engaged in the industry or who handle its products. Some facts will have to be obtained from reference books. Students will also be able to collect information by writing to manufacturing concerns whose advertisements they see in the magazines and newspapers. The topics to be considered will depend upon the material available on the subject and the ability of the class. Instructors should make assignments covering such topics as the following:

(1) The value of the industry to man (How we are affected by it). (2) The evolution of the industry; its story; its heroes of invention. (3) Characteristics of the product. (What constitutes excellence). (4) Materials employed. (Where they come from.) (5) Processes involved. (6) Classification of processes as skilled and unskilled. (7) Tools used. (8) Healthfulness. (9) Hours and wages. (10) The training of the workers. (11) The part played in the industry by mathematics. (12) The part played by drawing and design. (13) References to the industry found in literature. (14) The industry as depicted in art.

Some thirty years ago manual training was introduced into the schools, at a time when handwork as a part of formal education was almost unknown, when industrial efficiency on the part of school-trained individuals was the rule. It was hailed as a panacea; its effectiveness was not then questioned by anyone; today its value as an all important means to industrial efficiency is questioned universally. Out of thirty years of trial, error, and success, there has at last been evolved a logical conception of manual training and its function in the curriculum. Briefly, the progressive steps in this evolution have been:

(1) The introduction of manual training as a form of disciplinary activity. (2) The elevating of manual training to the rank of a school study. (3) The consciousness that manual training did not produce efficient, thinking workers. (4) The conviction that manual training being decidedly lacking in content values and therefore in no way equal to the other content studies, should no longer be entitled to recognition as a school subject. (5) A more serious contemplation of industry, with a view to providing a school study of maximum educational worth which should deal with industry as an organized body of human experience.

Industry from the first demanded of education that it be made industrial, not merely be made manual. The result of our inability to understand the demands made by industry has been that manual activities have flooded our schools, *manual* activities, activities specifically manual and decidedly unindustrial. School courses have been limited to one or two materials, easily obtained and easily worked, because teachers have persisted in holding fast to the old exploded theory that the acquisition of skill should be the ultimate aim of all industrial courses.

In a word, the selection of activities has been made upon the basis of materials at hand, rather than upon the industries. Whenever courses have been thus built they have failed, in that they have emphasized activities unduly and have made them ends in themselves rather than means to ends. In such courses tool processes have been the determining factor both as regards the choice of projects and their arrangement in the course.

In the larger cities where industries are numerous and the variety of materials involved great, little difficulty should be experienced in selecting profitable industrial work. In the case of the

country school, however, our problem is more difficult. Some teachers would advocate a strictly rural course for country children. This may be advisable for a majority of the older pupils, but let us give all the children of all the people an equal opportunity and an equal amount of fundamental culture. The place for the accomplishment of this *instruction in common* is in the first six grades.

City children should possess at least an appreciative knowledge of agriculture and of the home industries, a sympathetic understanding of the farmer and of farming. On the other hand country children are entitled to a cultural knowledge of civic activities in general and of the city-operated industries.

As the center or focus of the course of study industrial arts should serve to unify the entire body of thought material. The work will be best administered where a definite period is devoted to the subject daily. In some rural schools, however, this is out of the question for various reasons, the most important of which are (1) lack of provision for the subject in the prescribed course of study and (2) lack of time.

Whether industrial arts is to be administered as a subject set apart by itself makes little difference; whether it is to be taught or not is what really counts. In teaching it, either as a subject or in connection with other studies, we shall see that children will gradually come to acquire a knowledge of industrial facts, many of which will be made clearer to them through lessons in drawing and in construction. Activities will, therefore, help to make the child appreciate the value of industry and to sympathize with those engaged in it.

Let us consider as an example, the topic of Books and Printed Products as it might be treated in a school where no provision has been made for industrial arts as a school subject. In this instance the purpose must be accomplished through making industry a part of all school subjects. The following studies might take care of various portions of subject matter as specified. The handwork could be done in the time allotted to the subjects themselves and during study periods.

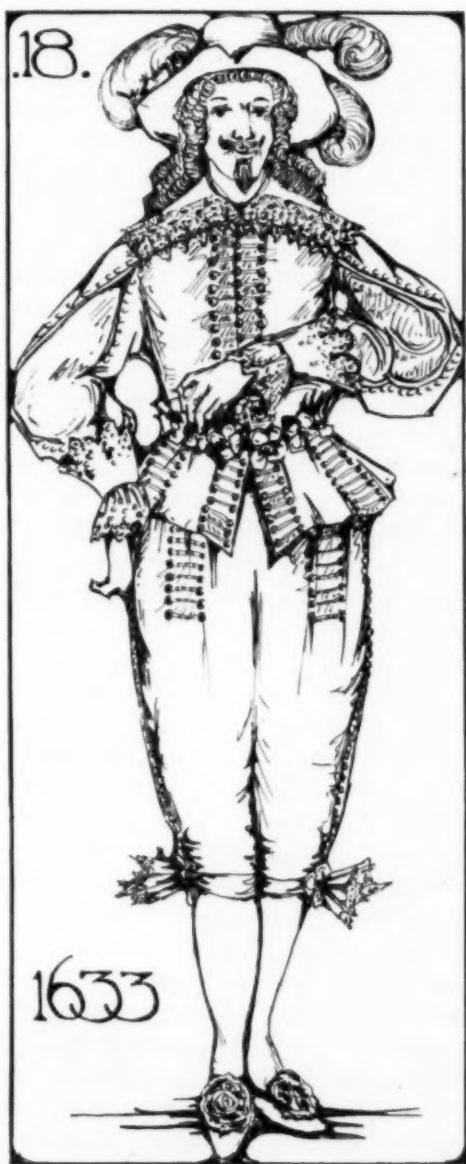
(1) *Reading.* The story of the evolution of records. (If reading books containing this story are not at hand the teacher may write the story in brief form on the blackboard in order that the children may have practice in reading script as well as printed matter.) The reading of material brought to class by the children, these contributions consisting of newspaper clippings, magazine articles, etc. relating to Books and Printed Products.

(2) *Language.* The teacher reads or tells the story of Gutenberg and the printing press.*

The story will furnish inspiration for discussions regarding movable type, picture reproduction, bookbinding, etc. Compositions describing a visit to a nearby print shop are written. Letters are sent to the publishing houses asking for examples of color printing, etc. The making of a small book by the children, the same to contain a written story regarding Books and Printed Products and illustrated by means of cuts clipped from magazines and newspapers and by drawings made by the children. The designing of a cover for this book will furnish an opportunity for expression in applied design.

(3) *Spelling.* A list of new and difficult words is made. These words are chosen from the stories read, and relate to the industries which have to do with Books and Printed Products. Some of the words are collected at the print shop visited. It is suggested that the pupils make little word books or dictionaries in which the words are arranged alphabetically. New words are added from time to time as the work progresses.

*R. S. Holland: "Historic Inventions," Geo. W. Jacobs Co., Philadelphia.



17TH CENTURY, (1633). In this century men and women shared alike the love of fashion and display, both sexes wearing ringletted hair, beplumed hats, lace collars and cuffs, muffs, ribbon rosettes, profusely adorning the person, and perfumed powder. The "patch" made its appearance on women's faces, and small black masks, presumably to shade the face from sunburn, proved useful for other means. With these various items went a certain playfulness and merry-making, and coquetry became a studied and fine art.

THE MAN: Hat B₁; Feathers, R₁, Y₁, G₁; Suit BG₁, Buttons and Trimmings, gold; Girdle, knee decoration and slipper pom poms, Y₁, Hose, Y₁.

THE WOMAN: Sleeves and Overdress, P₁; Underskirt and slashes in sleeves B₁; Bandings and edges, Y₁; Ribbons and touches of G₁.

(4) *Arithmetic.* An investigation of *value* as applied to paper and *books*. A comparison of the value of raw material with that of the finished product. Computations based upon the above. Quantities of material needed in the making of books of various sizes. Units of measure employed by the printer and the stationer, and application of these facts to problems in mathematics. The cost of manufacturing including wages, with problems based upon the same.

(5) *History.* How were records kept at the period in history which we are studying? A comparison of the ways of keeping records during the various important historical periods with which we are familiar. Consider (1) formal documents (Books, etc.) (2) Informal writing (Correspondence, etc.) The making of illustrative drawings connected with the evolution of records.

(6) *Geography.* Sources of materials used in paper-making and in book-making. (These materials will first be listed; they will furnish some of the words used in spelling.) The significance of the materials in the country or grand division of which we are making a special study. How are these materials transported? Trade routes. What cities are noted for paper-making and for printing and publishing. What is the part played by wood pulp in paper-making? What trees are made use of? An excursion to a nearby park or woodland may be arranged.

Work in connection with other industries would be conducted in the same manner. The difficulty of subject matter and of the activities would depend of course upon the ability of the children and a suitable adjustment would have to be made to fit each case, yet the general method of correlation suggested should be found applicable to all grades.

The making of things for mere activity's sake does not signify that the activity has been worth while. The making of paper boxes or of envelopes by children may be regarded as a good exercise, but the amount of good to be derived from such activity is not to be compared with that gained through the

making of paper boxes or of envelopes in connection with a study of the industries which these articles represent. As regards general education we may truthfully say that construction should not exist for mere construction's sake any more than art should exist for mere art's sake. Children draw, paint, construct, ornament for the sake of appreciating facts which have been presented as subject matter relating to industries; and the final goal which we hope to realize is ability to choose rather than power to produce. If we were here concerned with the specific training of artists, mechanics, or cooks we should employ an entirely different means.

All industrial arts projects then must contribute to the appreciation of industries if they are to stand the modern educational test.

Instruction in the industries will create in children a sufficient interest in and knowledge of things industrial to enlarge their ability to appreciate and enjoy the master works of artist, mechanic, and manufacturer. Such an ability will be brought about: (1) by investigating the conditions under which products are produced; (2) by making drawings to illustrate forms, facts, and operations, thus clarifying industrial concepts; (3) by manipulating the materials from which products are made, thus creating a new product; (4) by making working drawings of objects and decorative designs intended to enhance their beauty.

The content involved in work of this kind is perhaps the most important consideration, yet manual or constructive elements will form a large part of the course. The manual work must be made valuable by being made significant. Instead of limiting our pupils to

DESIGNS FROM MEDIEVAL TAPESTRY 14th Century



MODERN gowns based upon Medieval Tapestry. Designed and drawn by Ruth Hunie.

one, two, or three materials in their school course, they should investigate a great variety of materials. The working of these will furnish the constructive element. Thus such materials as clay, Portland cement, wood, glass, metals, will perform as prominent a part as paper and textile materials have performed in the past.

The manipulation of materials whether concerned with representation, design, or with construction will be undertaken solely for the purpose of clarifying ideas regarding subject matter in most cases chosen from or directly related to the industries. In real life it is seldom possible to separate planning from making, or to separate the related facts from either planning or making; all are involved in a completed industrial product. Thus in the subject of industrial arts, drawing and construction unite with industry to make one large subject.

There are many activities undertaken in courses in public school art or drawing which cannot be justified upon broad educational principles, while there are some other activities less objectionable which might well be replaced by

those of greater educational worth. The question should not be "Is this work worth while?" It should be rather "Is it the *most* worth while?" We refer specifically to the painting of landscapes and to the drawing of flowers where the purpose has been execution pure and simple and the work done merely for the sake of the acquisition of skill attained in doing it, for the finished product, or for the more remote general aim of indulging the æsthetic emotions. Under certain conditions there might be no activity more educative than the painting of a landscape or the drawing of a flower. We cannot justify landscape painting in the elementary school however, on the ground that it aids in the development of æsthetic emotions any more than we can justify flower drawing *per se* upon the ground that boys and girls will need to be able to make accurate drawings of flowers later on in connection with science work in the high school. Such arguments are insufficient. We must remember that school does not exist for school's sake; it exists for life's sake.

LIFE WITHOUT INDUSTRY IS GUILT, AND
INDUSTRY WITHOUT ART IS BRUTALITY

Ruskin

COSTUMES SUGGESTED BY CRUSADERS' DRESS



Neck band,
sleeve caps,
bottom of
skirt-deep
violet-Tunic
& blouse of
slate blue-
Balls, picot
edge of
violet-

Under slip
of gray
satin-Over
dress, crim-
son georgette
passing thru
openings in
slip-Embroidery
blue & silver-
Silver ribbon
thru cuffs &
around neck-



Ornament
suggested
by armor

Ruth Hunie

MODERN gowns based upon the dress of the Crusaders. Designed and drawn by Ruth Hunie of The Cleveland School of Art.

Editorial Contribution

RURAL ART PROBLEMS

HOW to find a direct and obvious value in art teaching for the rural schools—one that carries with it the hallmark of present need and takes it out of the suspected class of "culture studies" is a question asked by many young teachers and left unanswered by some teachers not so young. We like to believe that the study of drawing is its own reward—a value in itself, opening the eyes to the world of form and color, training a discriminating judgment and bringing a useful skill in graphic expression sufficient to justify the subject. Many subjects join thus hopefully in the curriculum in the expectation that they will aid in rounding out the capacity of the individual to become a useful and happy citizen. All do not pass the taxpayer unchallenged, for he not unreasonably wants to be shown. If, when shown he is not always capable of understanding, that state of mind is in itself a challenge to the teacher to extend his lessons into the homes and seek understanding and support.

Art study and even drawing are among the school subjects oftenest held up for hostile criticism and the farther the school from industrial cities the more active the hostility.

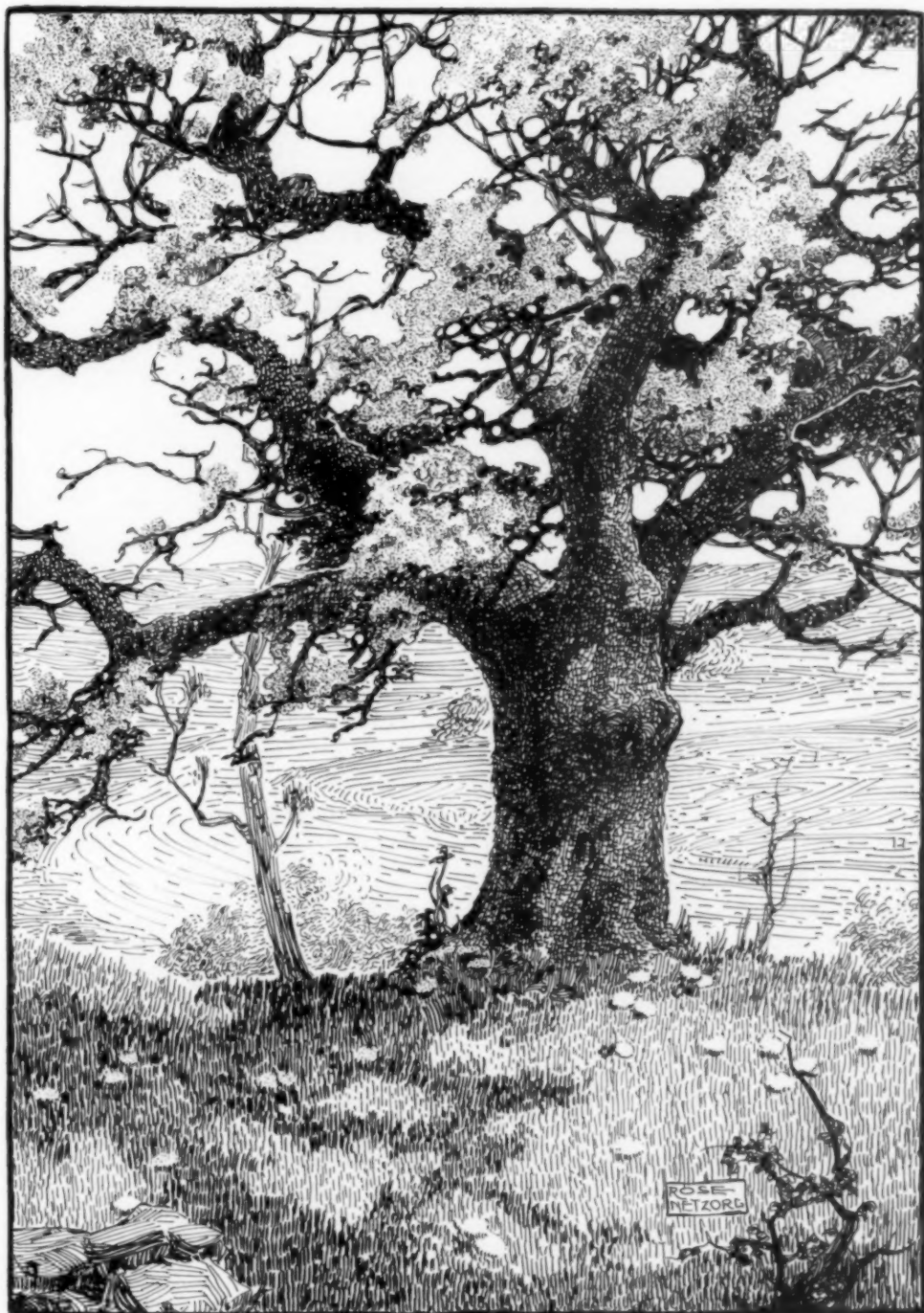
Where there is any sort of a shop, there it is easy to make out a case for drawing—mechanical drawing certainly, freehand drawing less understandingly. But in the rural districts where art training adds nothing to the business of living the case is different. And yet the business of making a living is a

dreary and futile pursuit, unless the purpose of living has been understood. All teaching which bears on this end is in the highest degree practical.

What is the most obvious need in the country and small town? Decent regard for appearances one would say. Look from the train as you pass railway stations or isolated farmhouses—how many stay in your memory as pleasant places where one would gladly be; giving glimpses of such pleasant combinations of trees, flowers, and grass and such thrifty care of each and all that you are cheered and made stronger? How many are sordid, repellant memories of disorder, neglect, and dull insensibility to the true values in life?

I overheard someone remark as we passed a railroad town, "nasty hole!" As a description the ejaculation fitted like a glove, and yet one able-bodied man with a rake could have cured eighty per cent of the trouble in two hours; another half hour would have rid the awning posts and fences of unsightly shreds of bygone posters, reducing the disease ten per cent further; a little judicious engineering with a hoe would have dissipated a noisome mud puddle around which everyone had to negotiate a passage, except a hog which sat in the middle of it in happy content, furnishing a symbol of the ruling type of citizen in that typical American village.

This is not an exaggerated picture nor is it ill humor to pronounce it a type. And, on the other hand, it is not an exaggeration to assert that people in a country town under the direction of a



APPLE TREE. The second in a series of pen-and-ink rendering of trees contributed by Miss Rose R. Netzorg, Western State Normal School, Kalamazoo, Michigan.

common desire would in a few days, time change the aspect of their town from a "nasty hole" where no one would willingly abide, to a thrifty self-respecting home of people glad in their investment, with no desire to change it for a railroad ticket to any place anywhere else.

The "practical" man, who sees no value in the training of good taste and critical judgment in the assembling of the elements of beauty in schools, is shrewd enough to know when it enhances real estate values. The difficulty has been that the connection has not been pointed out to him by the necessary object lesson.

The whole thing is bound up in a better comprehension of the end served by all constructive education. This lack of comprehension holds the rural communities in a backward state. We realize that this has become a national problem, and that upon some sort of solution depends the hope of stemming the tide setting towards the cities. The club which has opened the eyes of the boys and shown them the possibilities of freedom and independence that lie in garden truck and bogs, next brings them to the use of their money in a way that shall symbolize their new found self-respect and economic importance. The Domestic Science or Household Economy teachers, whose splendid transforming service is bringing new hope and energy into every country district, have the confidence of these households, and can advise and influence as few others can do.

Here then, is the point of this discussion. Is the Household Economy demon-

strator well grounded in this secondary aid to social ills? She should be unquestionably, or must have a sympathetic coadjutor at her elbow, who knows art when she sees it outside a schoolroom and prepared exercises. Nowhere on earth is art more needed or hopeful of more practical returns. Returns in happiness, content, and advanced money value in rural property. Not alone in the thrifty care of streets, garden fences, flower bordered walks, shaven grass, painted houses; but, in the home itself, as a background of family life.

Art teaching? I should say so! The widest application of art training is to be found here and the widest and most liberal culture in the subtleties of taste have instant and obvious leverage on home furnishing.

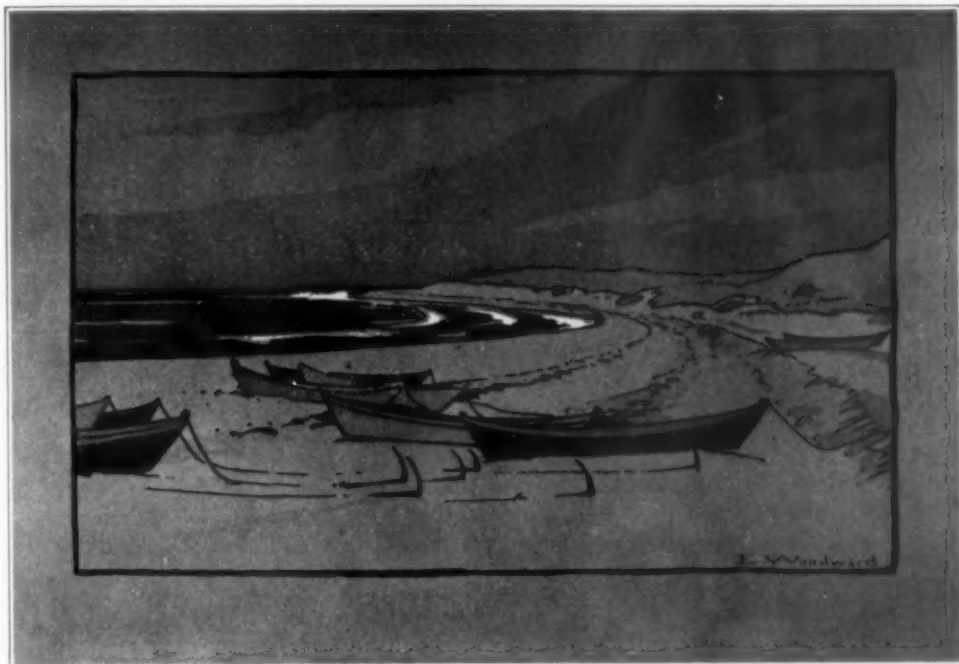
We are teaching it in the schools under the name of Interior Decoration, which is as it should be. Don't, however, give this excellent study, the narrow application to well-to-do city usage that it commonly takes. Be guided as well by the need for instruction, and still more the need of sympathetic help that stares at us in ignorant credulity from the streets and homes of the village.

The Federal and State Governments are awake to the economic value of the farm demonstrator, and the canning expert. They are becoming aware of the imponderable but none the less potent force of order and beauty in transforming unrest, discontent, and squalid materialism into happy acceptance of life as a blessing.

ELLSWORTH WOODWARD.

Good Ideas from Everywhere

TEACHERS EVERYWHERE ARE INVITED TO SEND IN ORIGINAL IDEAS AND ALPHABETICON MATERIAL FOR THIS DEPARTMENT. THE EDITORS ARE GLAD TO CONSIDER ANYTHING SUBMITTED AND WILL PUBLISH IT IF POSSIBLE. HELPS FOR THE GRADE TEACHERS ARE ESPECIALLY DESIRED.



A WASH DRAWING OF A NEW ENGLAND BEACH AS RENDERED BY PROF. ELLSWORTH WOODWARD.

THE FRONTISPIECE this month is an interesting California landscape contributed by Pedro J. Lemos, Stanford University. The medium of expression is another evidence of Mr. Lemos' versatility in the realm of art. He describes the illustration as follows: "The original was made on Stipple Scratch Board which is so prepared that a soft pencil rubbed on the surface produces stipple tones. The darker tones are made by pressure of the pencil, the black tones are added in ink and the high lights are scratched out. It is important toward successful engraving that each multiple dot or line be black."

HISTORIC COSTUME. On page 495 is the eighteenth drawing that has been contributed to the *SCHOOL ARTS MAGAZINE* by Miss Eudora Sellner of New York City, showing the development of costume design from the early Egyptian up to the Seventeenth Century. These plates are planned with great care and

can be relied upon as historically correct. They may be copied as notebook illustrations, may be enlarged and colored for use as charts for class study in the History of Costume, or they may be made the basis of actual costumes for use in pageants, etc. The directions for coloring are expressed in terms of the Munsell nomenclature.

MODERN COSTUME. On page 499 are shown designs for modern gowns based upon the dress of the Crusaders and on page 497 are two gowns which were suggested by Medieval tapestry. These four costumes were evolved by Miss Ruth Hunie, a student in The Cleveland School of Art after research work at the Museum, the work being done under the direction of Miss Cobb. Not only are the costumes most interesting and attractive in their simplicity but the figure drawing is also commendable.



NO. V. MEZZOTINT ENGRAVING DESIGNED AND PRINTED BY PEDRO J. LEMOS

MEZZOTINT ENGRAVING. *Intaglio*

MEZZOTINT ENGRAVINGS are related in technique to dry points. The dry point as a line medium produces a velvety black line because of the burr which accompanies the incision of the line on metal. The mezzotint engraving is made to produce tones but the tones are velvety because of the minute burrs which accompany the process. The process is as follows: The metal plate is worked over with a roughened broad chisel called a "rocker." This rocker is rocked over the plate surface in all directions until the surface is a mass of metal dots or minute hollows separated by thin walls of metal, like the burrs raised in dry point lines. If the plate when evenly roughened were inked and printed from, it would result in a uniform deep velvety black. Hence the French name of mezzotint, *la manière noire* (the black manner.) Upon this plate the design is then traced and the artist proceeds with a scraper to remove both hollows and burrs where the highest lights are to be, and less and less for the values between the highest lights and the darkest blacks. The plate is then inked and printed on a copper-plate press.



NO. VI. AQUATINT AND SOFT GROUND ETCHING BY PEDRO J. LEMOS

AQUATINT AND SOFT GROUND. *Intaglio*

WHERE AQUATINT as a print medium is lacking in definition a line method is usually combined with it. As soft-ground has a granular effect it blends in with the character of the aquatint and is most often used because of this harmony. The process is a combination of the two methods upon the one piece of metal. First the subject is etched in the line rendering, after which it is etched in the aquatint method, the first etching in line serving as a guide to the aquatint tones. This method is much used in producing color etchings, a method of print making very popular among the artists of Europe. Among etchers who used this method largely, Sir Alfred East, stands prominent. Sir Alfred East was known for his poetic landscapes and was president of the Royal Etchers Society of England.

TREE DRAWING in pen-and-ink that is exquisite in its technic is illustrated on page 501. This apple tree is the second in a series contributed to the magazine by Miss Rose R. Netzorg, of the Western State Normal School, Kalamazoo, Michigan. Miss Netzorg sent these comments with her drawing: "White blossoms tipped with pink? Yes, but gray in value against strong sunlight. Careful drawing plus good design and value study should come first. Pen treatment may suggest textures even though the composition be decorative. Technic must always be subservient to principle."

THE WASH DRAWING on page 503 is a landscape on the Massachusetts coast rendered in black, white, and grays, by Ellsworth Woodward, Newcomb College, New Orleans, Louisiana. Note how skillfully the artist has managed his mediums to suggest the atmosphere of quiet loneliness about the deserted beach, disturbed only by the gentle breaking of the surf.

PLANT DRAWINGS are always interesting and that shown on page 509 is more than ordinarily attractive. The subject is not a common one and the handling of it is certainly a very creditable performance. The Indian Pipes could hardly be more alive if they were in their natural environment than they were in the original of this reproduction of them. The drawing was made by Miss Margaret Giesecke while at the Berkshire Summer School of Art. The mediums were pencil, Chinese white, and water color.

DESIGNS FROM PLANT MOTIFS. Nature furnishes an inexhaustible source of design if one has the "seeing eye." On the page opposite is a drawing of the Columbine with twenty different motifs derived from it. If one California plant can furnish such a variety of beautiful designs as those shown in this Plate what a wealth of American design must be waiting to be discovered in all the States of our Union. We are indebted to a student in the Rionido Summer School of Art for these Columbine motifs.

COMMERCIAL DESIGN. The three advertising designs shown on page 511 are by students who are working in the Commercial Design Class at The Cleveland School of Art under the direction of Mr. Henry G. Keller. Now that the War Poster Period has passed and

we are entering upon an era of industrial awakening such work as this should offer opportunity for the development of the talent which for the past two years has expended itself in the field of the poster artist.

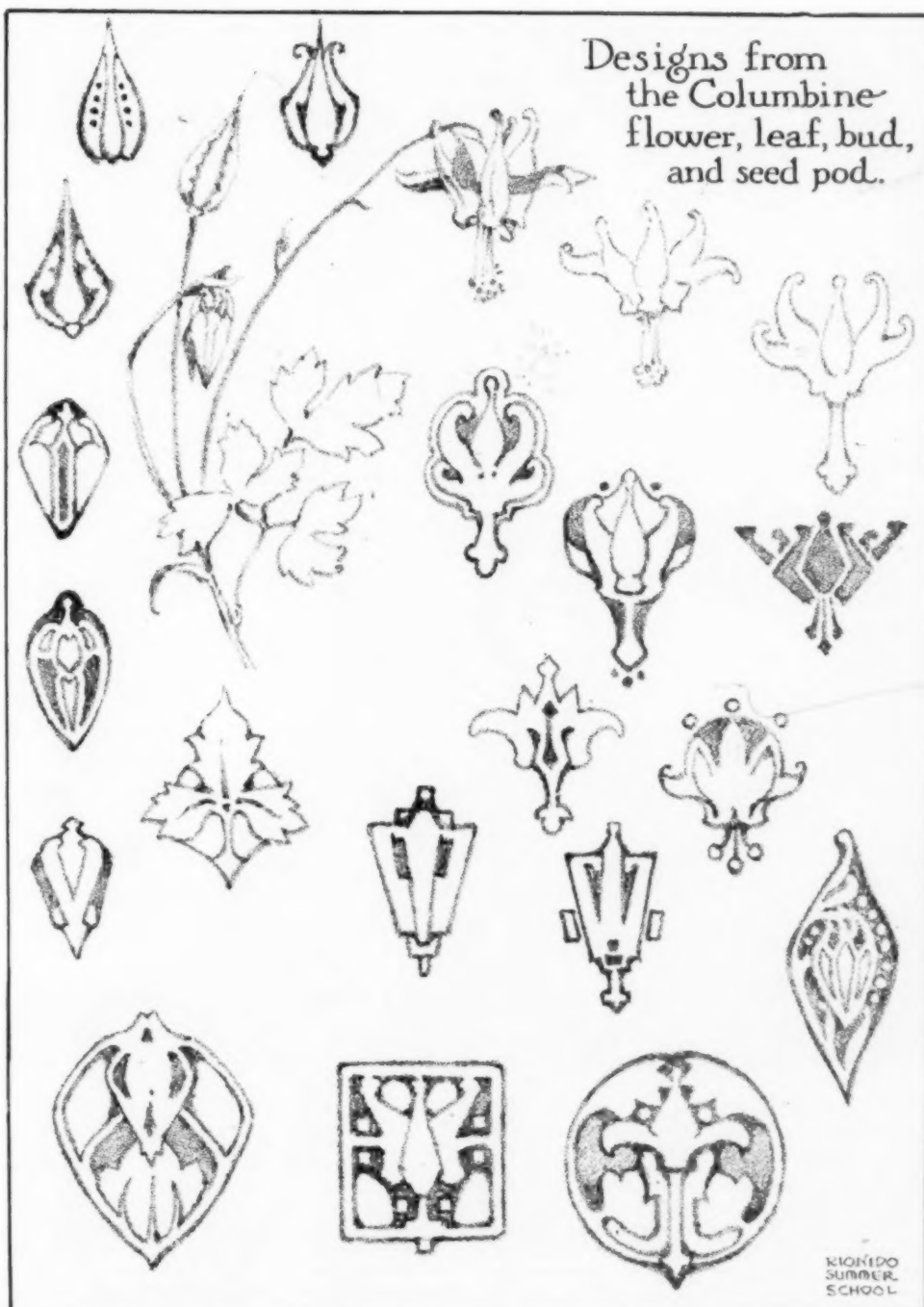
DECORATIVE MAY BASKETS. Appropriate to the month are the baskets of May flowers illustrated on page 513. These were designed by students who are instructed by Miss Phillippi at the South Side High School of Newark, N. J., and may be put to a variety of uses, such as decorations for place cards or favors at a May party or they might perhaps suggest an idea for the development of real May baskets made from other material.

NATURE BLUEPRINTS arranged with special attention paid to balance and rhythm are shown on page 508. These six nature subjects were contributed by Alice Stowell Bishop of New London, Connecticut. Miss Bishop says that she makes these blueprints not only that she may have a record of the plant itself but that she "Twists them and turns them and cuts off pieces . . . that they may be examples of good arrangement as well." A collection of nature blueprints would be a valuable addition to the reference material of a school.

OBJECT DRAWING made interesting because the objects drawn are not the conventional ones that have been used year in and year out calls forth added effort on the part of the pupils. On page 510 are shown examples of the work of the pupils of Miss Jeannette Irwin at Mound Junior High School, Cleveland, Ohio. This work was done preliminary to the designing of industrial advertisements. These particular objects appealed to the boys of a mechanical turn of mind. Judgment on the part of the teacher in the selection of the objects to be drawn will help surprisingly to awaken the interest of the pupils.

CONSTRUCTION WORK. On page 515 are given four more of the fascinating chalk box projects, six of which have already been published in the magazine. These projects were contributed by Prof. B. F. Larson of the Manual Training Department of Brigham Young University, Provo, Utah. There are more to be published later. Detailed directions for the making of the toys are as follows:

The Chariot. Slightly arch one end of the chalk box for the front of the chariot. Make a paper pattern for the sides. Trace onto the box and cut with a coping-saw or sharp knife. The bottom should be rounded at the



ADAPTATIONS of the columbine by a student at the Rionido Summer School of Art, Rionido, California.

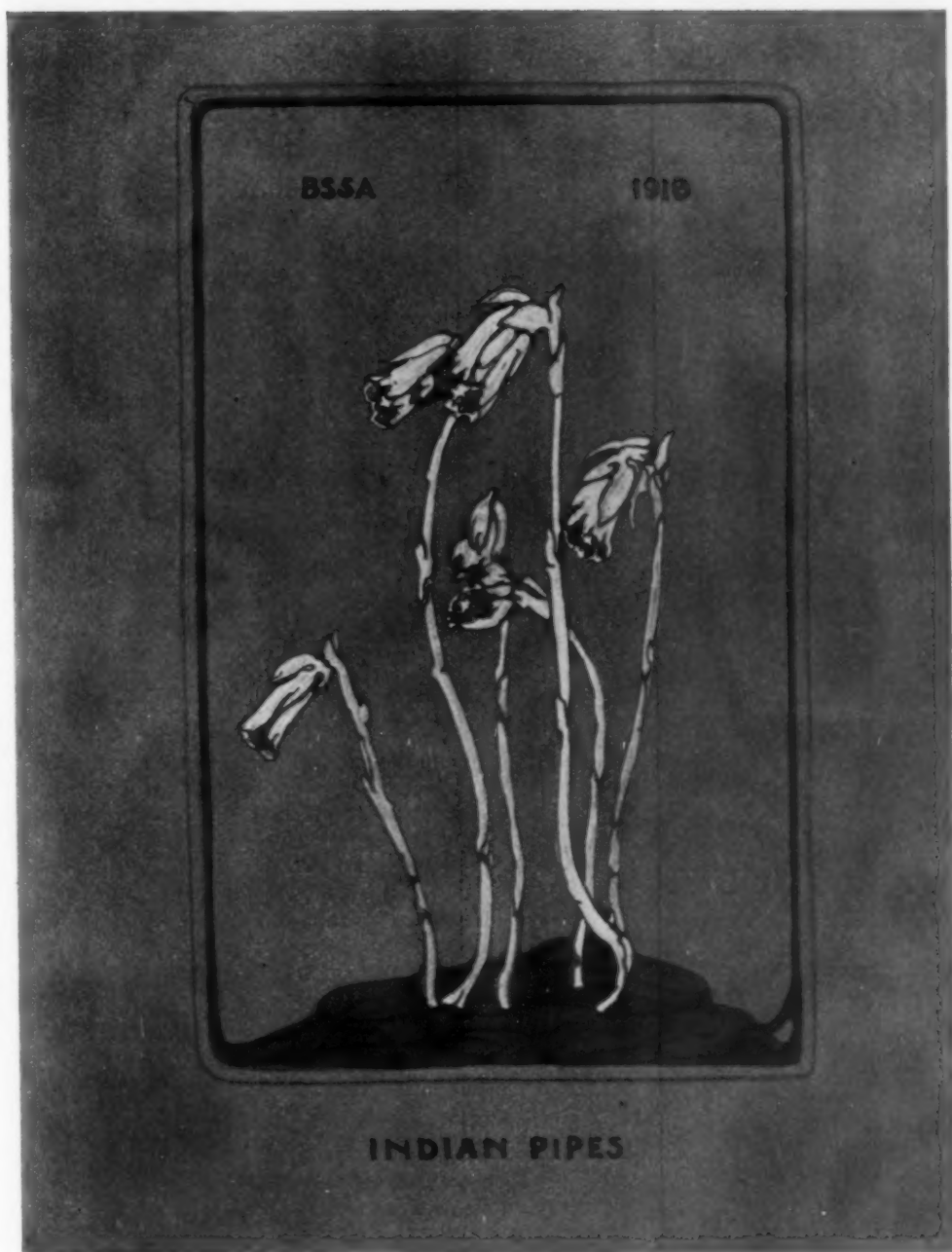


SUCH BLUEPRINT RECORDS AS THESE ARE VALUABLE REFERENCE MATERIAL. THEY WERE CONTRIBUTED BY MISS ALICE STOWELL BISHOP, NEW LONDON, CONN.

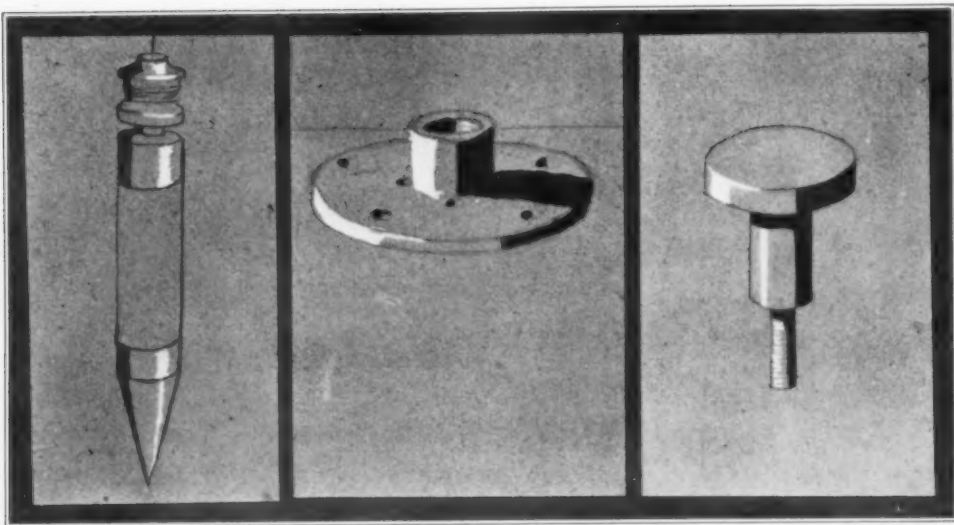
back. The axle is $\frac{1}{2}$ inch square, $6\frac{1}{2}$ inches long and notched in the center to receive the tongue. The tongue is made from wood $\frac{1}{4}$ inch thick, $1\frac{1}{2}$ inches wide, and $12\frac{1}{2}$ inches long. It is best to make a paper pattern first and trace this onto the wood. Assemble the parts carefully. (Fig. 1, Fig. 2, and Fig. 3) and sandpaper thoroughly.

The Doll Carriage. Examine several well designed baby carriages. Trace one side of a chalk box several times on a piece of paper. Cut several patterns for the side of the doll carriage. Select the best pattern and trace it onto both sides of the box. Cut out with a cop-

ing-saw or a sharp knife. The ends of the carriage should be made to harmonize with the sides. The width and the location of the seat will be determined largely by the shape of the carriage. The axles are five inches long and on the one side which fits against the box are two small notches to admit the wire handles (Fig. 4). Remember the nails which hold the wheels in place must pass through the center of the axle ends. Therefore when fastening the axles to the box you must place the nails so they will not interfere with the nails which fasten the wheels on. Bend a piece of wire into shape for the handles. Put the ends through the notches in the axles



THE LIFELIKE representation of Indian Pipes reproduced here was executed by Miss Margaret Giesecke, an instructor in the Technical High School, Buffalo, N. Y. The mediums used were pencil, Chinese white and brown water color and the work was done last year at the Berkshire Summer School of Art, Monterey, Massachusetts.



DRAWINGS MADE BY JUNIOR HIGH PUPILS UNDER THE DIRECTION OF MISS JEANNETTE IRWIN, CLEVELAND, OHIO

and wrap once around the front axle. After being sandpapered the carriage is ready for use.

The Doll Bed. Cut $2\frac{1}{2}$ inches from the top of your chalk box (see heavy line Fig. a) and what is left will be the side rails and bottom of the bed. Make four posts (Fig. c and d) rounded at the top. Cut holes in the corners of the box to admit the posts. Nail the posts in position and sand paper the bed before using it. Probably you can think of other bed designs which can be made from chalk boxes. Try some of them.

The Table. Cut on the heavy line (Fig. 1). Fasten four legs in the corners of the upper part of the box. A piece of thin wood 6 inches wide and $8\frac{1}{2}$ inches long will make a good top. This may be fastened in place by driving a large brad or small nail into the top of each leg. Be sure the top is so placed that it projects the same distance on the four sides.

SANDTABLE POSSIBILITIES. Miss Bess M. Sidman of Springfield, Missouri, contributes the Japanese Sandtable shown on page 516. She also contributes the following:

"The primary school which does not possess a sandtable might be pardoned, but the school-room possessing a sandtable, unoccupied or set aside, is certainly unpardonable.

"When confronted with the question as to why her sandtable is standing idly by, the teacher usually replies 'I haven't time to get it in.' This statement may be true in the supervised city school where little time or opportunity is afforded the ingenious teacher to use any original ideas she may possess. For here she must adhere closely to the respective outlines of her various supervisors and when that is done she sometimes does not have extra time

'to get her sandtable in,' especially if she has a crowded room. Therefore, to overcome this condition and procure more effective and harmonious results in both the supervised and unsupervised school, it will be necessary to deal with the sandtable problem not as an isolated, unrelated subject, but as one grand correlation problem, uniting Art, Number Work, Reading, Literature, Story Work—either fairy, geographical or historical,—Language, Spelling, and Nature.

"In order to do this in the supervised school it will be absolutely necessary that the Art Supervisor, Primary Supervisor, and Teacher, work together in planning their respective outlines, thus giving a definite time for the working out of these sandtable problems, and giving the sandtable as important a place in the daily program as reading or arithmetic, instead of allowing it to 'slip in as we have time for it.'

"The problem which is given herewith and those which will appear in succeeding numbers of the magazine are to be used in primary grades either in the supervised or unsupervised school and should be worked out during the regular number work, reading, art, literature, or story periods, and then assembled on the sandtable.

"If this plan is followed the teacher will not need to apologize for her empty table for she will always have a table running over with good things."



DESIGNS by students in the Commercial Illustration Class, the Cleveland School of Art

A Japanese Sandtable. In working out the Japanese sandtable the wise teacher will not only teach the customs of these interesting people but she will emphasize their great love for the things beautiful and artistic as well as the things useful. Let us this month dwell on the things beautiful and artistic. Teach the pupils to open their eyes to the beauties of Nature around them both in respect to form and color. Then teach them to apply these lessons in their own homes and lives.

No sandtable can be called a real success if the teacher has attempted to work it out in a haphazard manner. In the supervised city schools it will be necessary for the Primary Supervisor and the Art Supervisor to plan together their outlines.

The following problems are to be worked out as they appear in the reading lesson:

I. READING

The following readers should be used as daily supplementary reading lessons in the second and third grades: "Big People and Little People of Other Lands," Shaw, "Little People of Japan," "Child Life in Many Lands," "New Century Readers, Book 2," "The Wide Wide World," Ginn & Co.

II. NUMBER WORK OR CONSTRUCTION WORK

All working drawings or patterns should be placed on the board with directions to fold on dotted lines and cut on heavy lines. Teachers may emphasize heavy lines by using yellow crayon to avoid confusion.

Pupils in first grade should work sixteen fold pattern as much as possible using no measurements. Second grade and third grades should use actual measurements in the following construction problems.

(1) *Japanese Tea House.* (a) *Roof.* (See Fig. 1.) Teach term oblong. Use paper size 9" x 6". Mark off 8" on long side. Either fold in eight parts as indicated by light dotted lines or use measurements. On heavy dotted lines fold downward. Paste on under side of these folds as far as indicated by heavy straight lines along the side of heavy dotted lines. This will give shape of roof without cutting. (b) *Sides of the house.* Use oblong 10" by 6". Fold lengthwise and cut on fold thus making two oblongs each 10" x 3". From each oblong measure off 6" for long side of house and 4" for short with 1/2" for flap. Cut folding doors and windows as in Fig. 2. Paste at two corners. Finish with miniature lanterns suspended from roof.

(2) *Jinrikisha.* Place working drawing on board (Fig. 3). Use oblong 6" x 9". Teach thirds. Divide each side into thirds. Connect with dotted lines. Explain working drawing thoroughly to pupils, directing them to fold on dotted lines and cut on heavy lines. Paste flaps of seat to sides. Turn up dash board. Add wheels. Use toothpicks for axles. This model is very attractive if constructed of red paper and trimmed in black.

(3) *Parasol.* Pupils should first make a circle marker from 6" x 1" heavy construction paper, (Fig. 4). Use square 6" x 6". Fold in center both ways to find center. Place pin in first perforation of marker then through center of 6-inch square. Place pencil through perfora-

tion marked 3 inch and radiate pencil round pin, this making 6 inch circle. Cut out small splice like piece of pie. Pupils bring corks and meat skewers for handles. Mark around cork at center and cut out (Fig. 5). Paste A over B after having colored circle with contrasting colors, always going to nature for design as flowers and birds. Color cork and handle black with paints or crayolas.

III. ART

The regular art period should be used for decorating all models made at construction time. Show pupils a bamboo Japanese brush. Show method of holding. Insist on bright contrasted colors with always a touch of black.

(1) *Lantern.* Use 6 inch square. Fold in center. Measure off 1/2 inch from top and bottom before folding. Decorate in bright colors. Color border at top and bottom black. Cut from fold up to border, making cuts about 1/4 inch apart. Paste and add handles. These lanterns may be suspended above table on string or branches as in picture. (2) *Japanese Doll.* (Costume Design) Use oblong 6" x 9" Fig. 6. Follow pattern and paste as in Fig. 7. Slit waist under arms and insert skirt. Add sash or obi. Whole should be colored in bright colors.

IV. SEAT WORK

(Undirected)

Cut blossoms for wild cherry trees and paste on twigs for table. Cut and color any native flowers, birds, cranes, butterflies, etc. Make small lanterns. Weave matting or raffia rugs. Bring pictures from old magazines of Japanese life. Cut out as busy work.

V. GEOGRAPHY

Teacher and pupils should make a collection of Japanese pictures. Paste on one large mat. Discuss. Procure from some missionary society, or elsewhere, such things as chop-sticks, pillow, sandals, etc. Use stereopticon views.

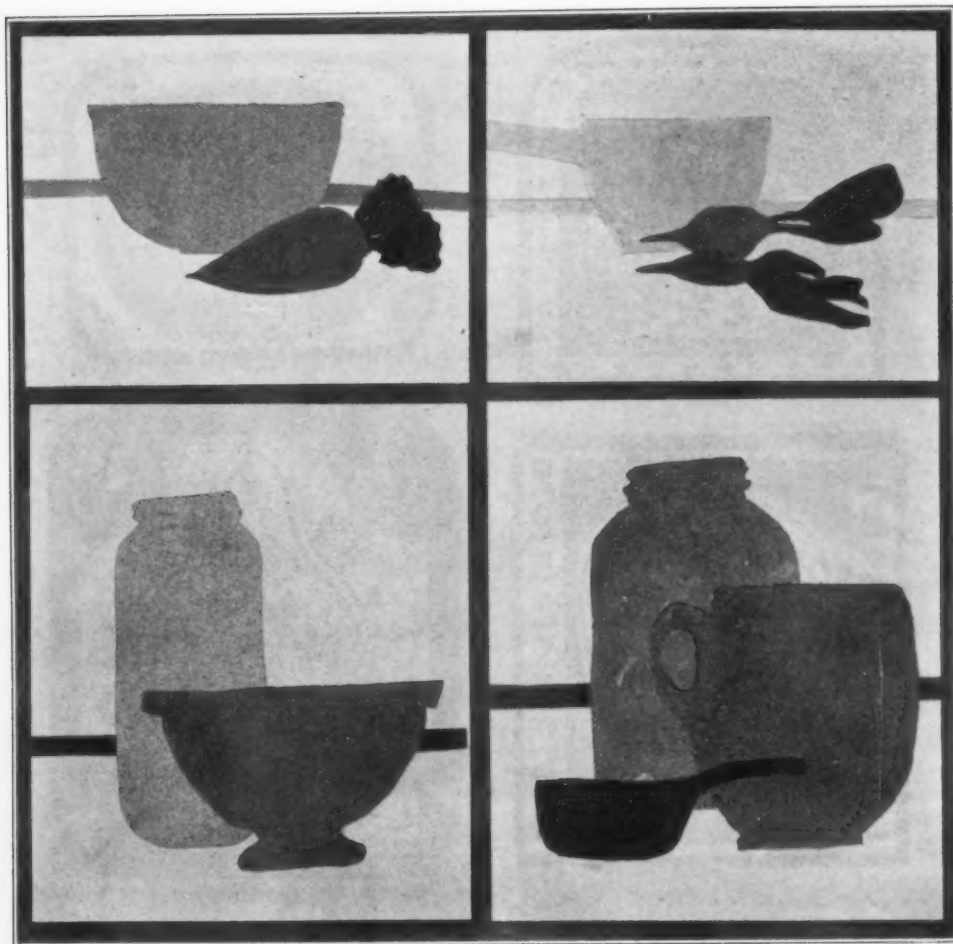
ASSEMBLING OF TABLE

Have rugged, rocky setting, with winding brooks, etc. Make a high pile of sand covered with salt, or starch, or cotton, in distance for Fujiyama. Plant grass seed. Bury flat pan in sand. Cover edges with small rocks. Fill with water for lake. Suggest an arched foot-bridge to be made at home or as seat work. The result will probably be the same as the one in the illustration on page 516 which is made of sections of barrel hoop. Have many winding paths made of sea sand. Add tea houses, jinrikishas, figures carrying parasols, cherry trees, flowers, etc. Give pupils much freedom in making or assembling table after a short discussion and suggestions by teacher and class.

PAPER CUTTING by Fourth Grade children of Euclid Village, Ohio, is shown on page 514. Objects were chosen for their form and especial attention given to space arrangement. The work was done under the direction of Miss Grace Henry.



DESIGNS suitable for application to a number of holiday uses. The work of students under the direction of Miss Phillippi of the South Side High School, Newark, N. J.



CUT PAPER WORK BY FOURTH GRADE CHILDREN OF EUCLID VILLAGE, OHIO, WHERE MISS GRACE HENRY SUPERVISES

AN EXCITING DAY in the lives of boys and girls is the day when the circus comes to town. In New England the circus always arrives on the scene in the merry month of May. Its visit to New Haven, Connecticut, is pictured in colored crayon by the Third Grade children, as shown on page 519. The following poetic description of the event was also the work of children in that city:

THE CIRCUS PARADE

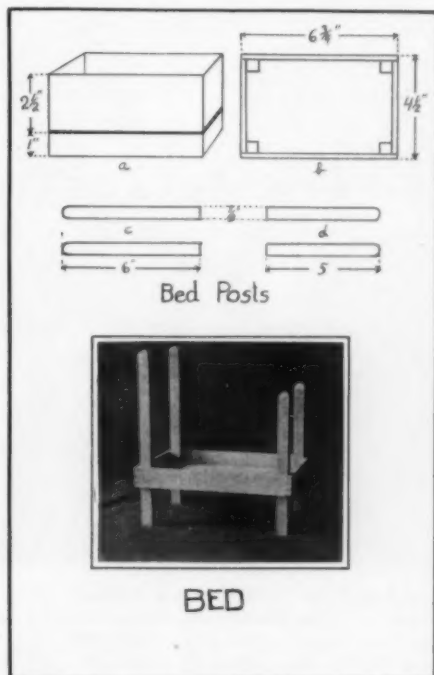
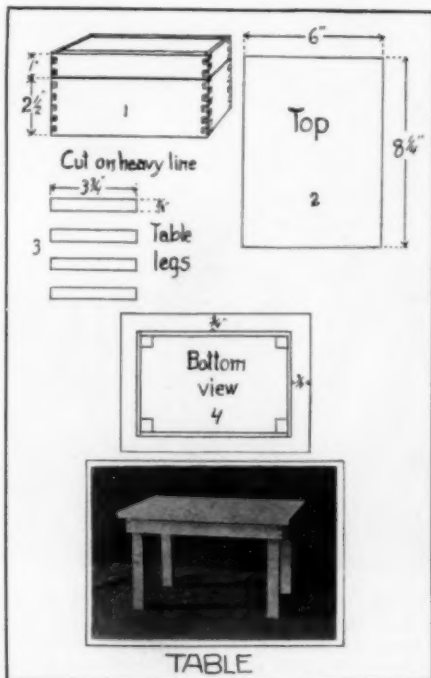
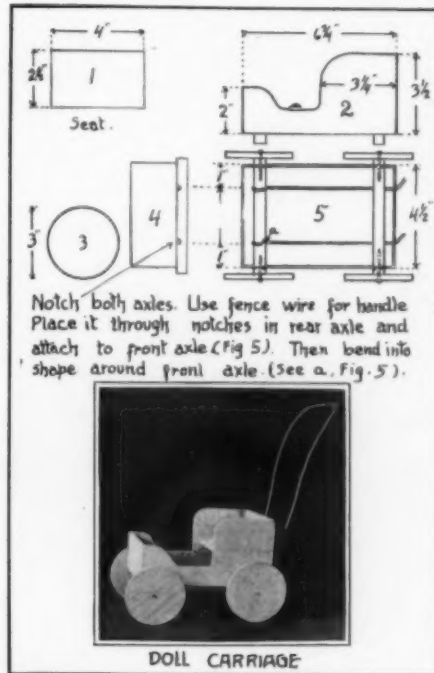
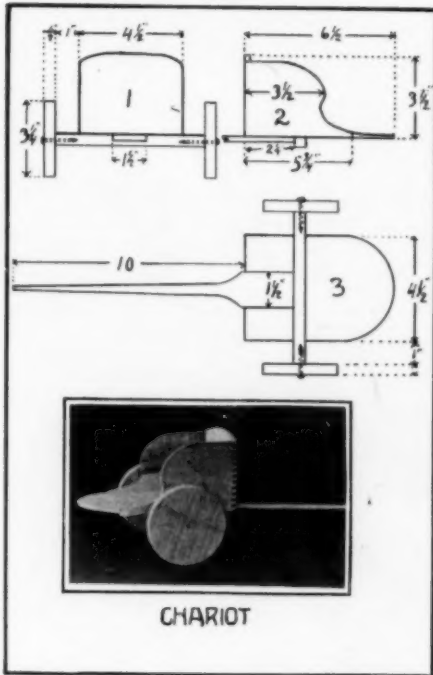
One day we took our lunches
And all went driving down
To see the big procession
Parading through the town.

The people lined the pavements;
Along the curb they sat.

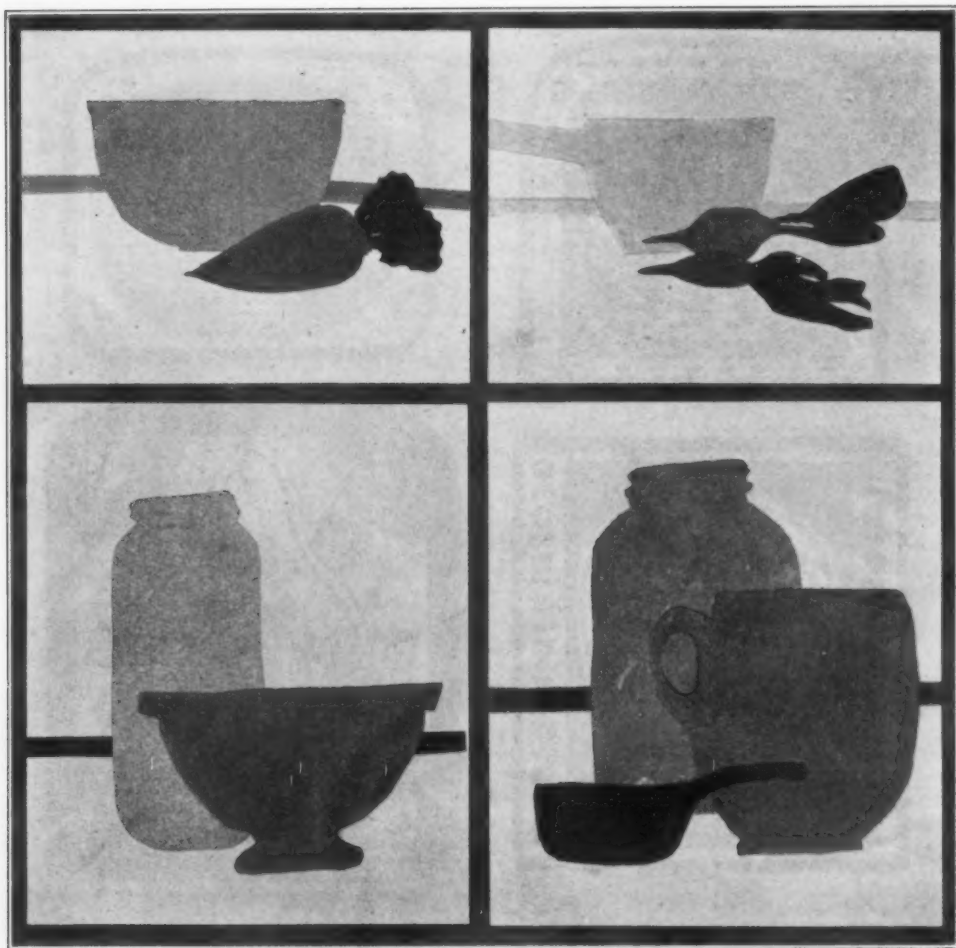
The boys climbed up the lamp-posts;
One of them lost his hat.
Someone cried out, "It's coming!"
I pushed with all the rest.
'Twas nothing but a wagon—
"Salvation Oil's the Best."

Then down the street came something,
All big and gray and slow—
The elephants and camels.
At last it was the show!
The banners waved and glittered;
And on a golden chariot
Away up all alone,
There sat a lovely lady
Upon a gilded throne.

Then came the spotted ponies
All dappled white and brown,
The littlest one of all
Being driven by the clown.



FOUR more uses for empty chalk boxes as worked out by Mr. B. F. Larson of Brigham Young University.



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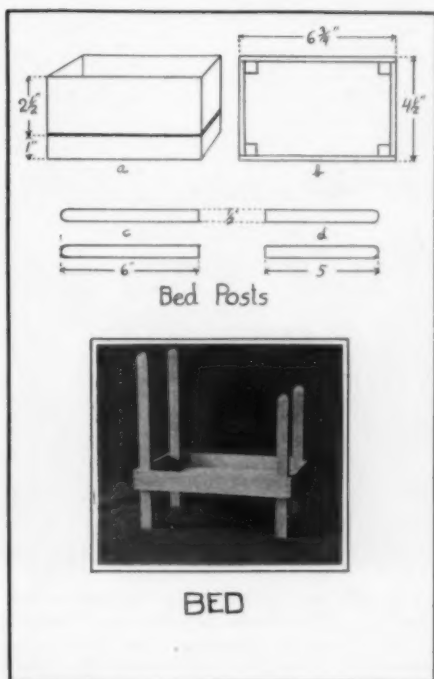
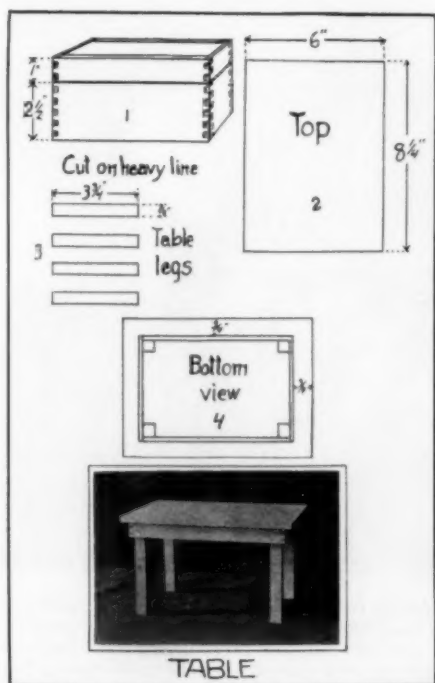
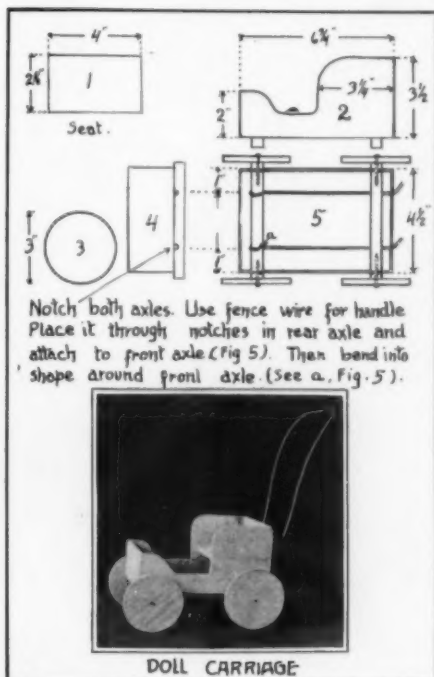
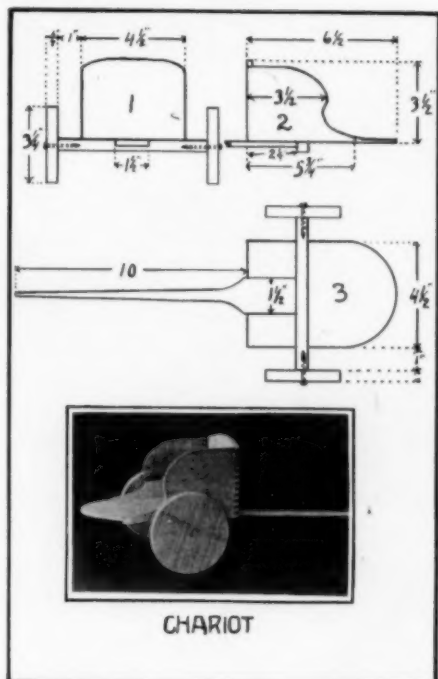
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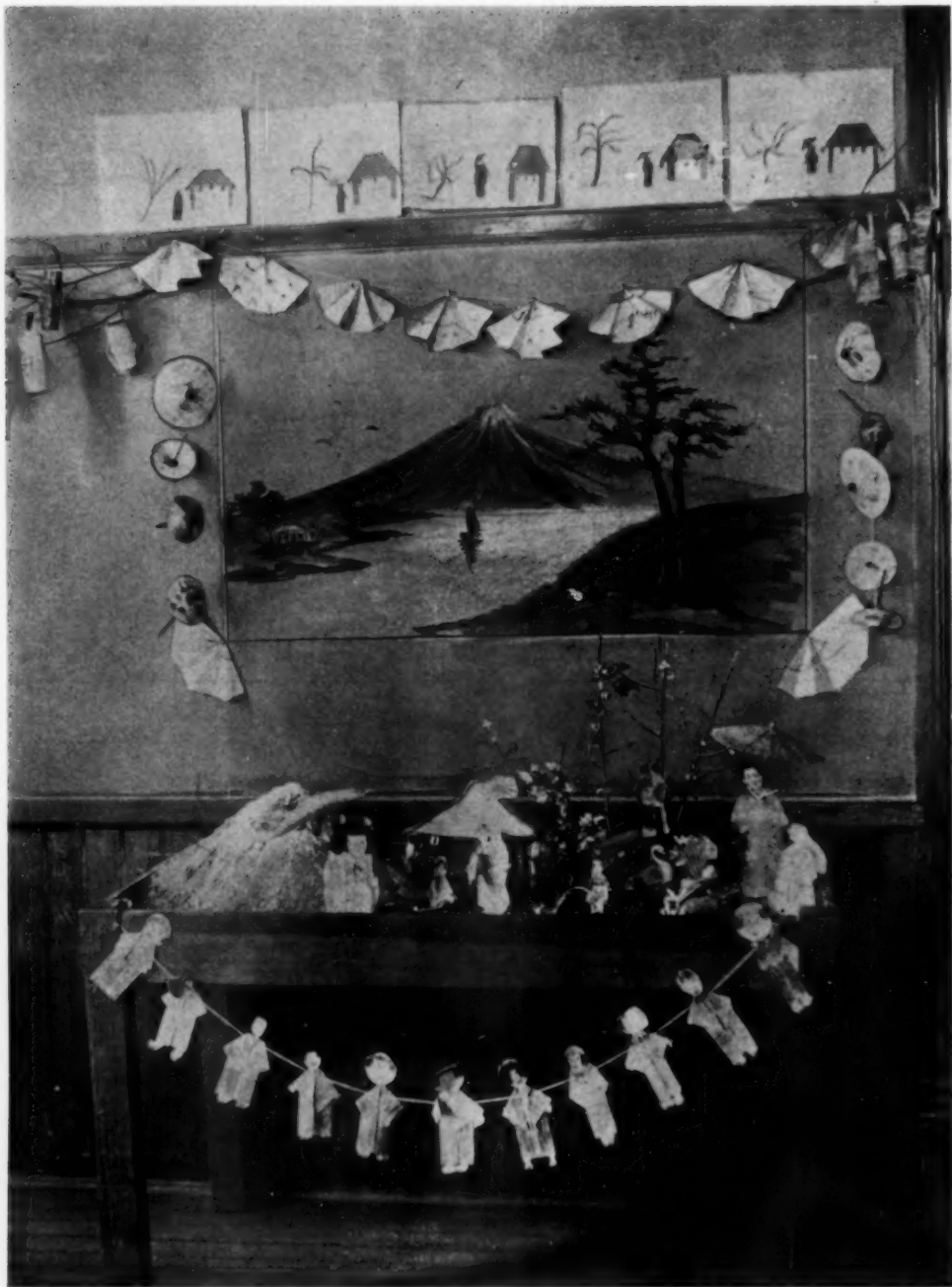
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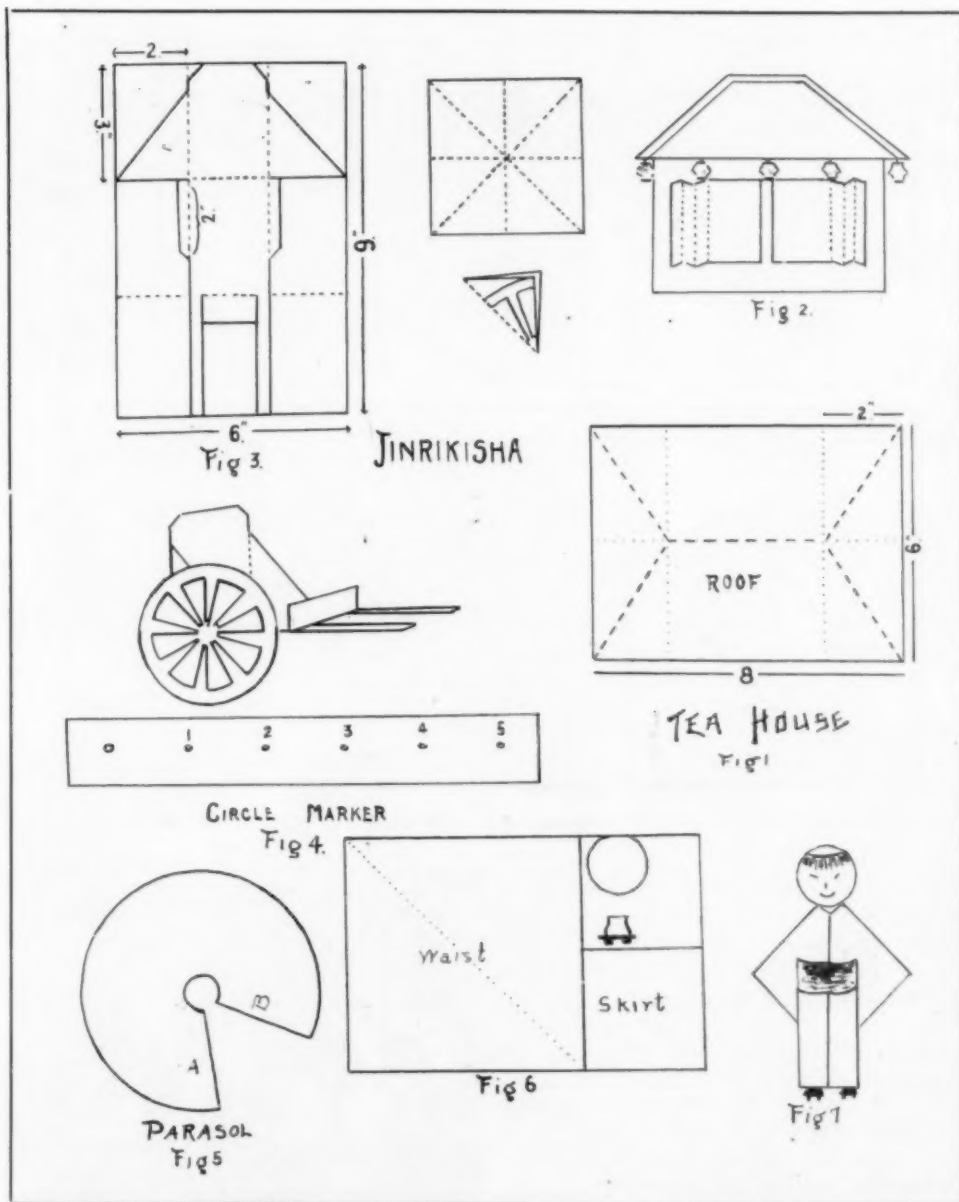
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FOUR more uses for empty chalk boxes as worked out by Mr. B. F. Larson of Brigham Young University.



A JAPANESE VILLAGE as worked out on the sandtable by Miss Bess Sidman of Springfield, Missouri. The illustration shows not only the village itself but drawings of Japanese landscapes, Japanese lanterns, parasols, paper dolls, etc., made by primary children preliminary to the assembling of the village upon the sandtable. All these activities were a part of the scheme of correlation worked out by Miss Sidman.

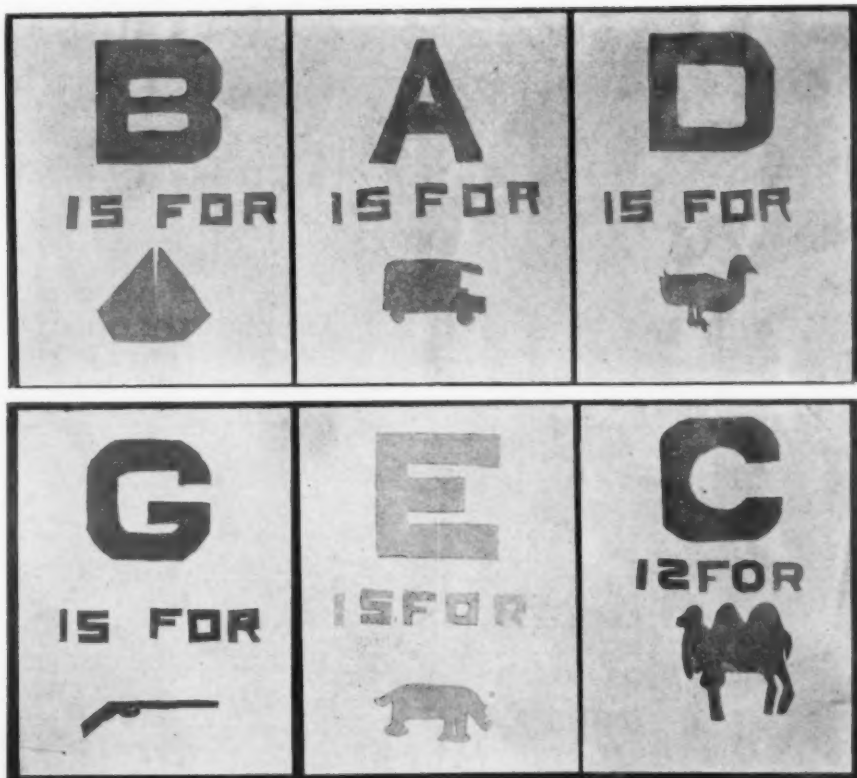


WORKING drawing for making the different elements which when combined make up the interesting village pictured on the opposite page.

Next came a cage of lions,
And dressed in spangles bright
There sat a man amid them.
Indeed it was a sight!

When all had passed the toll-gates
I jumped back into bed,
But all that night the sound of wheels
Kept rumbling through my head.

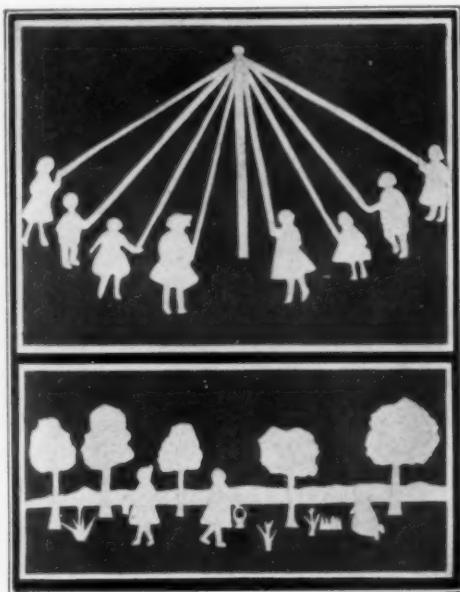
ALPHABET WORK. Cut paper work correlated with the learning of letters and words is one of the problems used by Miss Grace Henry, Euclid Village, Ohio, to interest Second Grade children. Each child cuts out a letter and an object the name of which begins with that letter and mounts them on gray paper. Some of the examples of that work are shown on page 518.

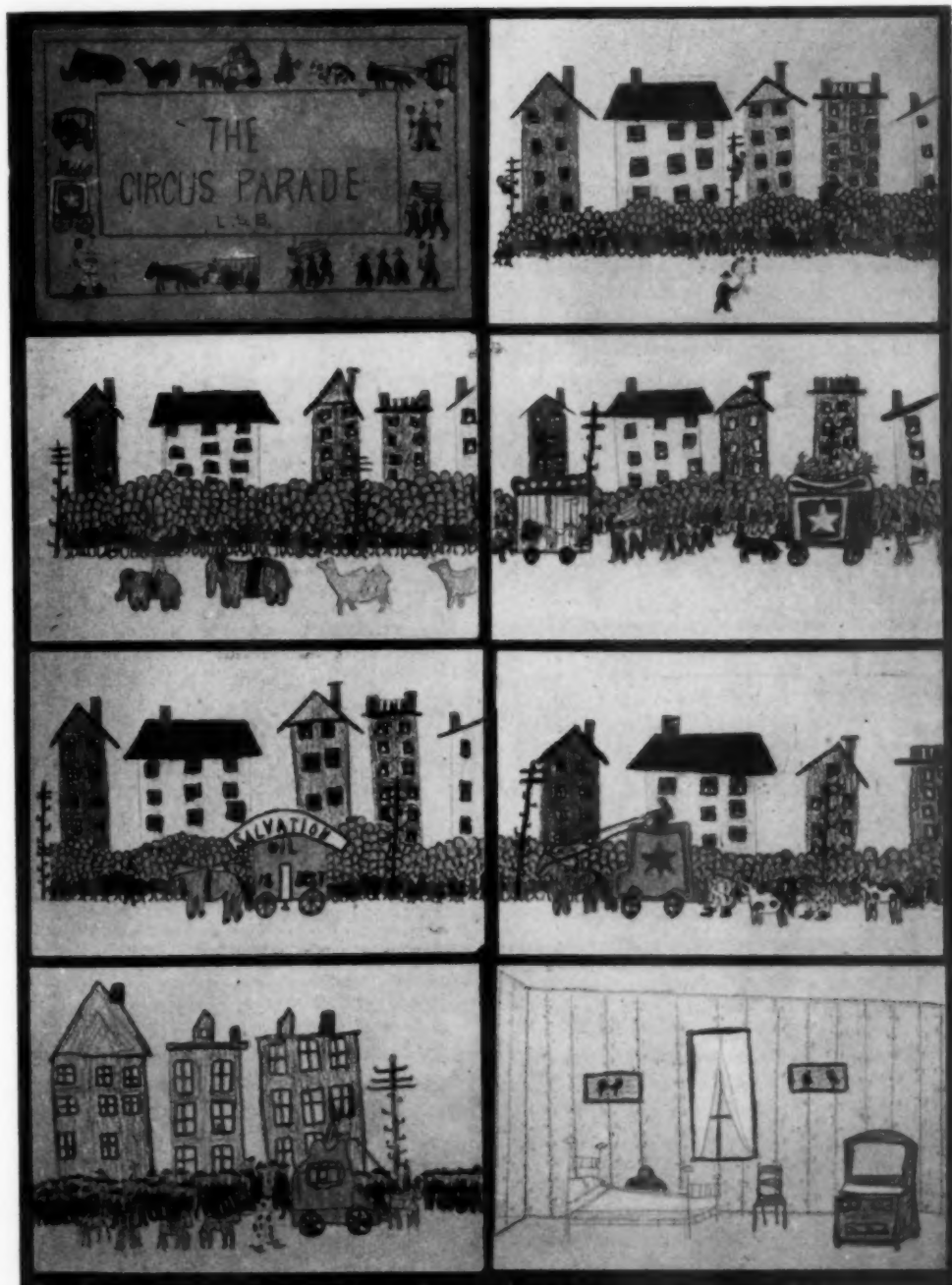


ALPHABET WORK BY SECOND GRADE CHILDREN OF EUCLID VILLAGE, OHIO, UNDER MISS GRACE HENRY

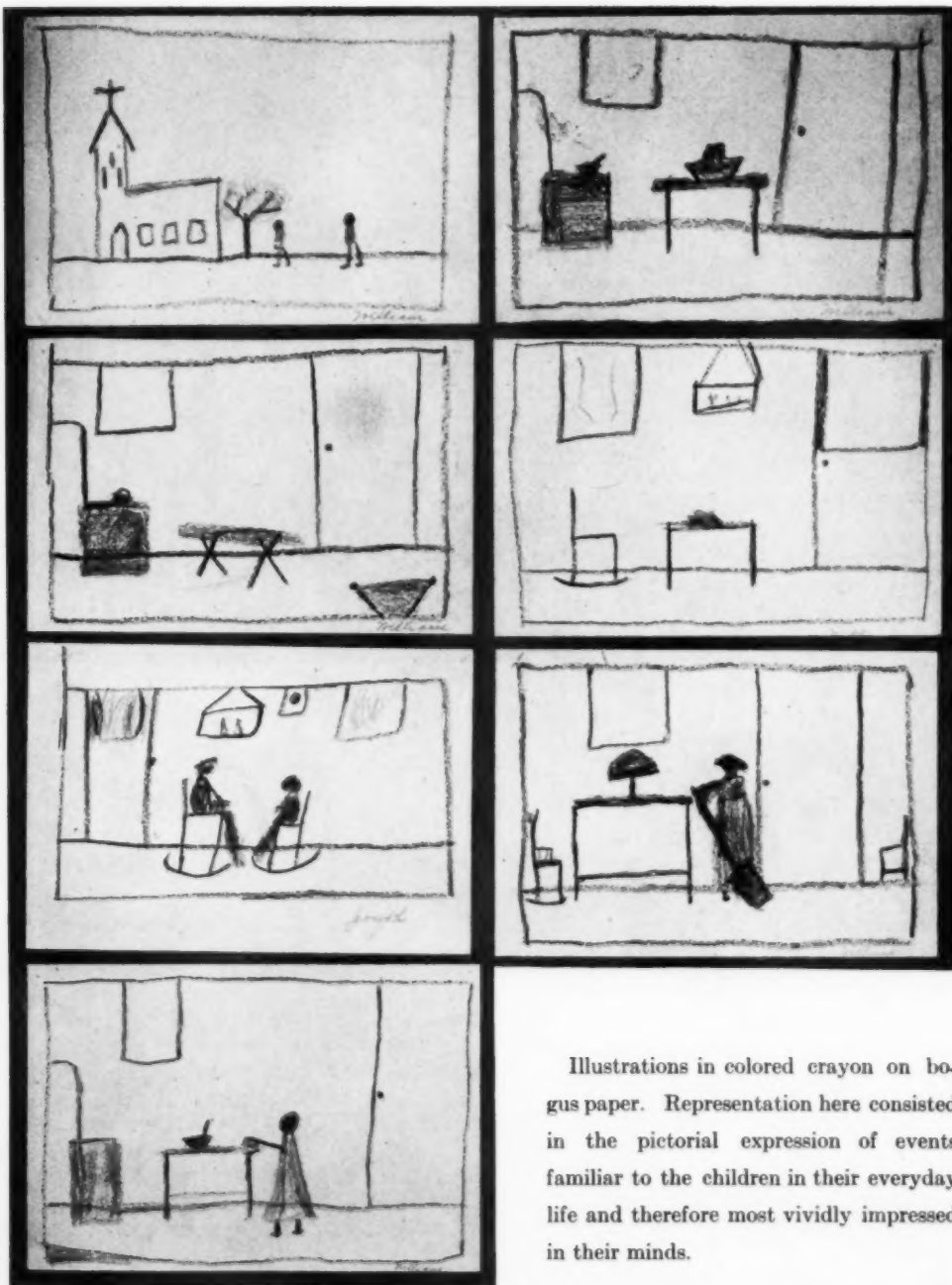
MAY DAY CUTTINGS. The charming little people dancing about the May Pole shown on this page and the three little maidens gathering spring flowers shown on the same page were manufactured by the process of paper cutting by small children in the schools of Westerly, Rhode Island, where Miss Harriet L. Hood supervises the art work. The figures were cut from white paper and neatly mounted on gray. Projects for the little tots which emphasize the seasons, the holidays, or special events, appeal to them and the keen delight they take in working out such projects is shown by the results achieved. Miss Hood never seems to exhaust her resources for seasonable ideas and the children under her direction produce work that is highly commendable.

ILLUSTRATIVE WORK with crayon on bogus paper executed by First Grade children, Miss Grace Henry instructor, is shown on page 520. These seven drawings illustrate the activities of the different days of the week beginning with Sunday.





PICTURES of the events which occurred the day the circus visited New Haven, Connecticut, where Mr. Almon H. Wentworth is the Supervisor of Drawing. The work of Third Grade children. The original illustrations were made with colored crayons on bogus paper and graphically described the excitement incident to the occasion.



Illustrations in colored crayon on bogan paper. Representation here consisted in the pictorial expression of events familiar to the children in their everyday life and therefore most vividly impressed in their minds.

THE DUTIES of each day in the week as seen by First Grade children of Euclid Village, Ohio, who are supervised by Grace Henry. Sunday: We attend church. Monday: We wash. Tuesday: We iron. Wednesday: We mend. Thursday: We go calling. Friday: We sweep. Saturday: We bake.

Editorial News

A FINAL REMINDER. The twenty-fifth annual meeting of the Western Drawing and Manual Training Association which meets at Chicago the first of this month (May 6-9 are the dates) promises to be a most interesting and helpful session. Members who find it possible to attend will have no reason to be disappointed

CO-OPERATION BETWEEN THE MUSEUM of Art, the Art Association, and The Cleveland School of Art has resulted in an inspiring exhibition at the Museum of Art. It is an exhibition of beautiful handwork produced by Cleveland people and classified under thirty-six headings. A committee made a thorough canvas of the city to secure every scrap of good work whether produced by well known workers or by humble residents whose work was hidden away in their homes. To avoid all possible entanglement a jury of men of national reputation was imported from outside the city to pass judgment upon the work submitted. The result is an exhibition of high quality, a revelation to the people of the city as to what they themselves were doing toward developing an art of their own. What has been done in Cleveland might be done elsewhere to promote American Art for American people.

JOSEPH PENNELL'S etchings have long been familiar to art lovers and his selection by the Government to record, in art form, the big War industries of America, is well merited.

Armour and Company of Chicago have just issued a beautiful year book containing six color reproductions of Mr. Pennell's etchings on the Packing Industry. This booklet is not only of value from an art standpoint but in the study of economic conditions, cattle raising, transportation, and kindred subjects it offers valuable data.

If you wish a copy write to Armour and Company, Chicago, Ill., mentioning the *SCHOOL ARTS MAGAZINE*.

AN IMPORTANT MEETING was recently held at the Metropolitan Museum of Art under the auspices of The Municipal Art Society of New York City in conjunction with the Art Alliance of America, School Art League, Art in Trades Club and the High Schools' Art Department. *National Needs and Opportunities*

in the Industrial Arts was the subject under consideration, and Dr. Haney presided. Brief and practical addresses were made by Miss Florence Levy, Miss Mary S. Booth, Mr. M. D. C. Crawford, Mr. Richard Bach, Mr. Leon V. Solon, and Mr. Frank Alvah Parsons. The frequency of such events as these in our country shows that our art educational leaders are awake to the fact that "Industrial Art has arrived" as Mr. Farnum expressed it in his article last month.

OUR FORMER EDITOR wins fresh honors. Henry Turner Bailey, who was one of the founders of the *SCHOOL ARTS MAGAZINE* and edited it for fourteen years and who resigned September, 1917, to become Dean of The Cleveland School of Art, was recently elected Director of that school. He will assume the duties of his new office in September. Miss Georgie Leighton Norton whose faithful hand guided the school through its infancy and adolescent period says that it is now entering upon its manhood and that a man should be at its head. She therefore resigned and recommended the election of Mr. Bailey. In accepting Miss Norton's resignation the trustees were unanimous in desiring the continuance of her invaluable co-operation and she was elected Associate Director. During Mr. Bailey's two years as Dean he has won for the school a wider recognition on the part of Cleveland's business men and has laid the foundation for a closer relation of the work of the school with the industries of the city.

ART IN EVERYDAY LIFE is the heading of a circular announcing an Exhibition of Handicrafts and Industrial Arts at the Albright Art Gallery, Buffalo, N. Y., April 13th to May 4th. Nine organizations co-operated in the making of a successful exhibition the aim of which is "to show the relation between the arts and crafts and the higher classes of manufacturing industries and that their interests and welfare are indetachable."

DIXON'S NEW CATALOG. We know of no better way to present the new catalog of the Dixon School Line of Pencils, Erasers, Crayons, and Penholders than to repeat the preface contained therein, as follows:

JULY 7th - AUGUST 1st SIXTH SUMMER SESSION
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"It is fitting for us here to render our thankful acknowledgment of the kindness and interest which have been manifested by these Educational Experts in our development of proper School Pencils, Rubber Erasers, Colored Crayons, and Penholders; and to add, moreover, a word of appreciation of the widespread recognition accorded the Dixon School Line by school authorities generally."

The catalog—a beautifully done piece of printing—shows the Dixon School Line in the actual sizes and colors. Copies will be cheerfully sent to those interested. Write to Joseph Dixon Crucible Company, Jersey City, N. J., and ask for booklet 135 S. J.

OPPORTUNITY MONOGRAPHS are still being published by the Federal Board for Vocational Education at Washington. These are prepared to help the disabled soldiers, sailors, and marines to find their places in civilian life once more. Each monograph gives details as to physical qualifications necessary, training required, nature of the work, remuneration to be expected, etc. Some of the titles of these pamphlets are: "Safety and Fire Protection Engineering," "Electrical Employments with Utility Companies," "Electrical Construction," "Concrete Construction," "Oxy-Acetylene Welding," and "The Law as a Vocation."

THE JOHN HUNTINGTON POLYTECHNIC INSTITUTE recently organized in the city of Cleveland under the direction of Henry Turner Bailey is the growth of a bequest in the will of John Huntington drawn in 1889. This school is established "to offer evening instruction in the arts to those engaged in the industries of Cleveland who have not had the advantage of a college education." The school is



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just finishing the work of its second season. It has offered instruction in life drawing for commercial artists, a course of instruction for commercial designers, and opportunities for the solution of the problems issued by the Beaux Arts Institute of Design, New York City under competent supervising instructors. The studios at 2032 Euclid Avenue are filled to their utmost capacity and there is a waiting list of students. The school is somewhat unique owing to the fact that the students co-operate in the making of the courses of instruction and help to determine methods. The annual exhibition includes not only the work produced by students while in the school but also their professional work that the interrelations of the two may be evident. The school employs five instructors and a registrar in addition to the director and is one of Cleveland's most promising institutions.

A VICTORY PAGEANT has been planned by Dr. James Parton Haney, Director of Art in High Schools, New York City. It is entitled "Pageant of Nike Apteros the Wingless Victory," and has been performed with brilliant success by the School Art League of New York. Schools wishing to obtain a copy for use at graduation or other exercises should address the School Art League, 10 East 47th St. The price is two dollars.

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